

# EQUALIZING X DISTORT

Volume 5, Issue 1

January 2005

*The Bayonettes*

*The BAYONETTES are a local 4-piece featuring Zoe and Bennett, Mark and MaryAnn. You will recognize Mark from the radio show. They have a 5-song demo recorded on borrowed time, which is self-released. Here is an interview that took place after their Studio 3 session on December 5th, 2004.*

## **Introduce yourselves and tell us what you do in the band ?**

Zoe (Z): My name is Zoe and I do vocals.

Bennett (B): My name is Bennett and I play drums.

Mark (M): My name is Mark, I play guitar and my favourite MONKEE is Michael Nesmith.

Mary Ann (MA): My name is Mary Ann and I play bass.

## **How long have THE BAYONETTES been together ?**

M: Since February 2004.

Z: Almost a year.

## **How did THE BAYONETTES form ?**

M: I'll field this one. Okay there were two brothers, Eric and Shawn from Scarborough, who have been going to shows but don't have a band and they come see bands play live here at CIUT. I went up to them and asked why they didn't have a band ? They're young, obviously go to a lot of shows, they should be in a band. So I got Bennett, who had just left CAREER SUICIDE at the time, to play drums and we formed that band and the brothers never showed up for practice. Things weren't gelling. They wanted to play thrash, we wanted to do something....

B: Great dudes though.

M: Yeah, they are rad kids. It just wasn't working out at all and one day they cancelled practice the day of ...

B: .... So we hired our girlfriends.

Z: No, that's not what happened.

M: No, but Zoe and Bennett were practicing with their other band CONCRETE TANK beforehand and then I decided to teach Mary Ann the songs earlier that day. We had two songs that I had written that were similar to what THE BAYONETTES sound like now and we used those to practice. I think we did the ZERO BOYS "I'm Bored" at that first practice and that was it. It was short but sweet and lead to me coming into the radio show, Simon saying there was a show coming up with the CATHOLIC BOYS and since they are one of my favourite bands I told him I had a new band and insisted that we'd play the show and he



**The Bayonettes: (From Left to Right): Mark on Guitar, Bennett on drums, Zoe on vocals, and Mary Ann on bass (behind Zoe).**

was like "Alright." And so that pretty much forced us to write a bunch of songs to play a full set.

MA: I named us.

## **Okay lets talk about the name then. Where did the name come from ? Is it about sword fighting or does it have another meaning ?**

Z: Yeah, we all swordfight in the band (*laughs*).

M: Well we wanted something....

## **It seems like an odd name. That's why I ask.**

B: It's tough yet cute.

## **It's French... almost.**

MA: We wanted the name flow of 60's girl groups. I was thinking of the 60's soul, RnB groups.

Ohhhh.

B: There is a lot of 'ettes' bands.

## **Oh yes.**

M: The Ronettes, the Marvellettes....

## **As examples, yes. And did the name have any other significance ?**

M: Absolutely not.

Z: No.

M: We just like it.

Z: It's a rad name.

M: And as the MODERN MACHINES taught us, the wounds from a bayonette will never heal. It's very vicious but it sounds really pretty. Oh that's pretty neat. So it has taken on some significance.

M: We just think it sounds cool.

## **In listening to the demo I hear a lot of AVENGERS. Would you consider them an influence ?**

Z: I guess that would be me. I am really influenced by Penelope Houston. I think she is an amazing vocalist. And I guess vocally when we first started I had never sang in a band before

and I was like "Wow she is so good."

B: ....except for the mighty WREAK HAVOC. (*laughter*)

Z: Oh yeah. I had a hardcore band, but whatever. I screamed, I didn't sing. Yeah I was really influenced by her. I guess that's apparent.

M: Musically not so much maybe. I don't think we sound like the AVENGERS.

## **No ?**

M: Well the entire sort of *Dangerhouse*, L.A. stuff is an influence, but so are a lot of other things. When I try and write songs, Mary Ann and I both write the songs, I go and listen to bands like the NASTY FACTS and other bands with female singers that I like, that are singy, like the AVENGERS. I try and think of something that will suit her vocal range, but there are so many bands to take influence from that it just begins there.

Z: Yeah for sure. There are so many bands that I listen to. So yeah I was influenced by her and there's Johnny Thunders and Stiv Bators and other people that I really like their style of singing who I felt really influenced by.

## **And it is not necessary that the influences you have translate into the sound of your band. What have people described you as ? Have you got any feedback from the demo at all.**

M: Ben from TERMINAL STATE said we sound like the CONTROLLERS, so there is that *Dangerhouse* thing creeping up again. We get the AVENGERS thing a lot but that's just people being really fucking lazy because they are the obvious female voice band.

## **Dude, when I listen to it that's what I heard.**

M: Hey that's fine. There is....I don't know.

Z: I think we have a bit of a UK '82 sound



Mark on guitar and Zoe giving it her all in session at Studio 3.

sometimes and uh there is a rabid dog running around here.

M: Yeah, we're really happy that two dogs came to see us play today.

MA: Tilly is in the house.

Z: I should have brought my dog but he would have destroyed the place.

**I am going to ask you to tell me about your influences. Who would you credit as influences on the band ? If you could name five....**

M: Our bio that we had to write for Ladyfest said GENERATION X, the SHANGRI-LA's, the RAMONES, and the SHIRELLES.

Z: Mary Ann listens to a lot of 60's soul all girl bands.

MA: So that's where all my writing comes from.

M: Yeah her songs that she writes she claims....

MA: ...are originally soul songs, but I have to speed them up for this band.

**That's wicked. Okay tell me ...I'm going to ask Mary Ann to start. Give me five influences.**

MA: Five more bands.

**Yeah punk bands. I don't care about the soul bands.**

MA: I don't listen to punk bands.

**Okay give me the soul bands.**

MA: Chubby Checker, James Brown, Irma Thomas, the SHIRELLES, and the SHANGRI-LA'S.

**Mark.**

M: Okay, once again, I wouldn't answer punk bands. I don't know, the RAMONES, NASTY FACTS, STIMULATORS. Basically all of the "Back to Front, Volume One". THE KIDS...all those bands. That's it. The EXPLODING HEARTS, too.

**Bennett.**

B: The BOYS, the ZERO BOYS, the Canadian SUBHUMANS, GENERATION X,

BUZZCOCKS....

M: ... oh the DEMICS, for sure.

Z: I guess the AVENGERS, the BOYS. I mean everything that they said. I am just going to repeat myself.

B: Bands, bands, bands...

Z: Personally I am really influenced by females that I see out there who are performing in bands.

M: We are going to drive over to Lee's Palace later and challenge Beth Ditto to a fight tonight.

Z: No way. She is amazing.

M: Let's do it.

Z: Okay, anyway what I was saying is that there is a lot of awesome female talent out there right now and there are some women who are amazing performers and I saw Beth Ditto from the GOSSIP play a few years ago and I just thought "Wow, this is another chubby girl who is totally hot and she can totally sing so well." She has such a soulful voice and it really inspired me to want to sing and to play in a band and so I just try really hard to be a good front person. For me that is a major influence.

# EQUALIZING DISTORT

VOLUME 5, ISSUE 1

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, Martin Farkas, Stew Ogilvie, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Chuck Norris, Keep It Up, Ildad, Tyrades, Dry Heaves, Sunday Morning Einsteins, and Disrespect.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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## CIUT 89.5 FM - "Equalizing Distort"

### Top 10 Hardcore Releases for January 2005

| Band                               | Title                    | Format | Label                   |
|------------------------------------|--------------------------|--------|-------------------------|
| 1. TOMORROW                        | "Chiedi Troppo"          | LP     | Answer                  |
| 2. SPEND 4                         | "Bad Trip"               | 7"     | Acme                    |
| 3. PATIENT ZERO / HRYJUVERK!       | split                    | 7"     | Holy Shit               |
| 4. SEE YOU IN HELL                 | "Umet Se Prodat"         | LP     | Insane Society          |
| 5. HERO DISHONEST / MUKEKA DI RATO | split                    | 7"     | Laja / If Society / 625 |
| 6. INTENT                          | "Double Double"          | CD     | Suspect Device          |
| 7. CAUSTIC CHRIST                  | "Government Job"         | 7"     | Havoc                   |
| 8. DEFIANCE                        | "Rise or Fall"           | CD     | Punk-Core               |
| 9. NEO NASTIES                     | demo                     | CD     | Self-Released           |
| 10. WORDS THAT BURN                | "Profit\$ of the Christ" | 7"     | CrimesAgainst Humanity  |

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



Yeah I could name off bands but ...

M: What about Nancy Sinatra because the first time I ever heard you sing was "These Boots are Made for Walking" at karaoke.

Z: Oh yeah, that is why they wanted me to be in the band because we went to karaoke and I did "These Boots are Made for Walking" and they were like "Whoa, you can sing".

M: Yeah, that was for Stephe Perry's bachelor party.

B: And what a night it was.

M: Let's not talk about that.

Z: Karaoke is fun.

**That part was fine.**

Z: I liked his NAZARETH.

**What about any new wave. I mean some of the things ...I mean when you are there and singing and dancing there is a lot of new wave sort of moves almost. Would you consider any new wave an influence ?**

Z: Not really but I can just shake my ass. I love dancing so I don't really think of influences or music I just ...

**I guess that is how your sound translates.**

Z: For me, I used to go to a lot of Northern Soul Nights and a lot of soul nights and I would just cut a rug and I just love to dance.

M: And I think a part of that is that movies are such a huge influence on us as well. It is not just music. I've watched "Hairspray" about a billion times and we were doing "the Fly" earlier today.

MA: That's how we learn our dances.

M: We learn our dances from "Hairspray"... and from Sian. She teaches me. And "Ladies and Gentlemen...the Fabulous Stains" is the best influence ever.

Z: Oh yeah, I love that movie.

**"Be A Professional"...**

Z: Well actually I used to take ballroom dancing but I don't think that comes across and belly dancing.

**Right. Okay I am going to ask you about....Zoe are you the principle song writer ?**

Z: Lyric wise?

**Yeah.**

Z: Yeah, me and Bennett write a lot of lyrics, but yeah I wrote most of them.

**What are the songs about ? What are some of the topics you sing about ?**

Z: They are pretty positive. Most of the songs are...

Somebody in the background: Sure....

Z: They are. I try to be positive

M: That's why Cory is here.

**You guys a straight-edge band or something...**

Z: No, no, no. I am in another band and I get to be really negative, so this band I try to be



Mark, Mary Ann, Bennett, and Zoe hate this picture, but it is the first time that Mark is taller than the rest of them.

more positive. But some of the songs are about personal experiences. One of our songs, "Shed My Skin" is actually about me. When I was younger I had a real problem with alcohol and drugs so that song is about changing your life and trying to make positive changes ...

M: ...while still liking to party.

Cory (in the background): Is it about staying true and turning your back?

Z: No it's not like that at all because I still drink and .... nevermind .... And sometimes partake in drugs but at the same time I know there are so many more things that I want to accomplish and when I was younger those things were clouded by drinking too much and etcetera, etcetera. So that's one song and then "Dead End Kids" is just about how people .... I don't know, I have been a punk for a long time and it

is just about how people perceive punks as lazy or whatever. There are so many stereotypes. Well actually we are super busy and we're doing so many awesome things and we're involved in a really rad subculture and "Fuck You" to them. We've got our thing going on and it's a really awesome thing you can call me a dead end kid all you want but I'm not. I'm doing lots of really awesome shit.

**So it is pretty much reclaiming that term.**

Z: Yeah, for sure. And the other songs are just whatever. Love songs, ha ha ha.

**Bennett, what are some of the things that you write about ?**

B: The first thing that I wrote lyrics to was our first song "No More Regrets". We don't really play it that much anymore because we are really

sick of playing it, because we've played it so many times, but that song is about just that. Having no more regrets. Not worrying about the past. Just focusing on now and focusing on your friends. It's another positive song, you know (laughter). It is kind of also about anxiety too and dealing with it and trying to make positive, positive, positivity..... (more laughter)....

**Well said. Okay I am going to ask you each to tell me what your favourite BAYONETTES song is from a lyrical standpoint and why ? I don't care if it has a rockin' riff in it or whatever...**

Z: Yeah, yeah.

M: All the riffs rock, Stephe.

**You can tell. Everyone was shakin' their ass down there, but I want to know from a lyrical standpoint what is your favourite song and why ? Maybe you could start it Zoe ?**

Z: I guess mine would be "Shed My Skin" because it is really a

personal song and I just think it is a really positive song and it just means a lot to me. The lyrics are basic but I don't know ...I wrote it kind of for my mom. Hopefully she is listening but she lives in the Yukon.

M: That way she can hear about how you still do drugs.

Z: She lives out in the bush. I am not sure if she has the internet out where she lives.

B: "No More Regrets" I guess. I already talked about it.

M: Alright, I will just give a different answer. I'll say "American Song". It has a vague take on American Foreign Policy, if I'm getting it right. It is about how they muscle around everywhere and what I like about it is .... I'm not one for political songs a lot of the time, hence all the love songs maybe, but what I like

about it is that it's not really specific to attacking things. Like you can yell about Bush and it may be to the point but it only captures the period and this song is sort of all encompassing and timeless in it's approach to what the Americans do because they have been doing it for a long time and will continue to.

Also, we stole the name from a POINTED STICKS song that takes a similar approach to the topic. But "Dead End Kids" is my favourite song... we talked about that already.

MA: I would say "Shed My Skin" as well.

**Why do you like it ?**

MA: Most likely because "Shed My Skin" would be to me what the "Rocky theme song" would be to "Rocky".

**It's the Bayonettes theme song ?**



MA: I don't want to be too specific right now.  
Z: I wanted to say that we wrote a new song. I wrote it because we are getting older. I just turned 29 this year and as we get older everyone gets really negative so I wrote the song asking "What happened to you? Why did you get rid of your idealism and your optimism and you just got so negative and so sour." I wrote that song just being "come on"....

B: Positive. Positivity. Positive.

Z: You can't live your life just being a negative asshole. Your not going to have a good time and you are not going to be able to live life like that and so I wrote that song just thinking okay I am getting old but I don't want to get old and jaded.

**Okay, I want to ask you about the demo that we have been hearing tonight. Tell us about it. Where did you record it ? When did you record it ? How did you record it ?**

M: July we recorded it.

B: Matthew Carroll recorded us.

Z: The Palace Room, where he went to school.

MA: It's beside the Humane Society. And there is actually a cat who is two months old and he is missing an eye and he is at the Humane Society so if anyone wants to take him home.

Z: Mary Ann has a love for cats. She is going to be a cat lady with 50 cats

MA: .... and a vet.

**So Matt did it. How did that come about ?**

M: We asked.

B: Cause he's our bro.

**Did you know he was going to school ?**

Z: He is our friend and we asked him.

**...and he just happened to be in school...**

M: They were recording. What other bands did he record before us ? DIRTY BLACK SUMMER and somebody else. ENDLESS BLOCKADE.

Z: He was recording a bunch of Toronto bands and we are really grateful for the time that he has given us.

M: We figured we'd better get in there while the getting was good. And we are a broke ass band.

Z: And plus he is a rad dude.

M: And we bought him some Stewart's root beer in return.

Z: Oh yeah and Mary Ann made him some apple crisp so we totally paid him off.

**Whoa. Yeah totally.**

MA: Thank you Matthew.

M: Yeah, thanks Matthew.

MA: And Renee sang back-ups.

**I have heard rumours that you might have other recordings in the works. Tell me about those. What's going on in the future here.**

M: I don't know how official it is although we have talked over e-mail with *Deranged*.

Z: We are probably going to be doing a 7" with *Deranged* and we are not sure when that is going to happen, but...

M: We are hoping before the summer because we are going to tour.

Z: We are going to try and tour this summer. Me and Mary Ann both go to school and



**Bennett in the background on drums and Mary Ann bringing her sixties soul on bass.**

M: Shit. What about me dude ?

Z: And Mark, sorry. And so we will have time off. Bennett films graduations.

B: I don't do very much. I watch movies and smoke weed. (laughter)

Z: Yeah whatever. He gets to film people graduate from U of T and never experience it, but he is okay with that because he hates school.  
M: So yeah, hopefully *Deranged* will do a record and then we got asked to be put on this comp of all girl punk and garage bands that hopefully if it happens will be really cool.

**Who is putting that out ?**

M: Somebody is putting it together and the label they are in touch with is *Dionysus*.

**And does the comp have a name ?**

Z: We don't know yet. They've done a couple of them.

M: Yeah it is just in the beginning stages. We haven't sent in any material yet.

**Any last comments ?**

B: Rock n roll.

Z: I would like to thank you for having us on tonight and I just want to say that right now Toronto has a really awesome thriving music scene so people should really come and check it out and support local bands. I don't know. It's really fun right now and there's lots of really awesome kids.

M: Mary Ann, any last comments?

MA: I already did my Humane Society plug.

M: Alright. Basically Mary Ann wants you to adopt a cat. Before we go I would like to thank Stephe, everybody who came down to watch us. I thought it was really awesome.

**It was a great crowd.**

M: Yeah. Really good crowd. And also a lot of people from bands in Toronto were here, except for CAREER SUICIDE who are out of town.

B: Anyone who wants to come over afterwards and get high and watch "Aqua Teen Hunger

Force" you know where we live. Just come.

M: Seriously there are these frat aliens who get really drunk....

MA: Order pizza for us because I am starving.

M: Aww dude!

MA: Pizza party.

**It wouldn't be a party without a pizza.**

M: Come to our shows with pizza for us.

MA: Positive Pizza Party.

M: Wait JP has something to say.

**JP: Does pizza influence your song writing?**

M: I am not allowed to write songs about pizza in this band because the TURKEYNECKS had so many songs about pizza.

Z: Ohhh, the TURKEYNECKS sucked.

M: Yeah, that was the point though. So that is why I have no influence on the song writing.

Z: We don't have any joke songs.

M: Yeah I write tunes. That's it. I willfully step away from the lyric writing because I have shit all to say. Just give me a coke.

**How can people get in touch with the band?**

M: thebayonettes@hotmail.com

Z: And if people want to write to us they can write to my address. My name is Zoe Dodd and it's Apartment 210, 1475 Queen Street West, Toronto, ON, M6R 1A1.

M: And we have a very basic to be completed website at [www.thebayonettes.com](http://www.thebayonettes.com).

Z: And if people want a demo we do sell them. They are \$4.00 Cdn \$5.00....wait. Is that right?

M: No it should be less American unless we want to punish them for what they have done to oil.

Z: No it is \$4.00 Cdn and \$5.00 American with postage included.

M: Sure., Whatever. Basically if you send us some money we will send you a demo. We made billions of them.



# BEST OF 2004

The month of **January** saw the return of AVSKUM to the fold. I can't tell you how great that "Punkista" release is. The ABORTED release an ep titled "Wolf Dog". ACTIVE SLAUGHTER self-release a CD that invokes the spirit of CONFLICT called "Ave a

Butcher". AGAINST ME releases their latest "...as the Eternal Couderoy". A new Portland band called ASSASSINATE have an ep released on *Whispers in Darkness*. Two international fastcore bands get teamed up on a split ep being BAD TASTE and NET WEIGHT. BARSE releases a new ep of ultra catchy old school punk. *Game of the Arseholes* unleashes a new Brazilian band called BESTHOVEN with an ep titled "More Victims of War". There is a new band called BLAST from Japan that have a split CD with JACK THE RIPPER and EXTINCT GOVERNMENT. A Swiss d-beat band called BRUTAL MASSACRE get an LP released titled "Braindead".

The CARNIVAL, from Finland, self-release their second ep. CONSUME, from Seattle, self-release a new ep. DAYMARE, France's answer to TRAGEDY, self-release their debut ep. *Cries of Pain* release a DIALLO / EXHALE split. MCR releases an EXTERMINATE ep. FROM ASHES RISE release an LP on *Jade Tree* and everyone is scratching their heads over the move. *Regurgitated Semen Records* releases a new FUCK ON THE BEACH split with a band called MATKA TERESA that features members from 3 different countries. Fittingly the ep is called "All the World".

*Crust War Overseas* releases a collection of demo tracks, outtakes, and rehearsal sessions of GLOOM's material on an LP titled "Vokusatsu Seisn Hatanska". *Third Party* releases a HOLD TRUE ep by this band from Hungary. A new Japanese band called HUMPTY DUMPTY get an LP released called "Earth's Haywire Pendulum" LP. IMPERIAL LEATHER release their first ep on *Instigate* titled "Excuses for Future Fuck Ups" ep. IN THE SHIT release an LP titled "A World of Shit". INTERNAL AFFAIRS release an ep titled "Casualty of the Core". KILL YOUR IDOLS release a CD called "For Our Friends". KNIFED, from Ireland,

have a new split ep out with a band called SCIENTIFIC BONG. *HG Fact* releases an ep by a band called MIDNIGHT RESSURECTOR. *Power It Up* releases a NAILED DOWN / RUIDO split. *Bloodsucker* releases a CD by a band called A PIECE OF

SHIT. POINTING FINGER, from Portugal, release a split ep with a band called POLLUTION. A band from Nepal called RAI KORIS have an ep come out called "Himalayan Frostbite". REPROACH from France had their first full length released. The THEY LIVE LP finally got released. *Punks Before Profit\$* release the WARSQUAD "In My Rage" ep. *Kangaroo* releases the WEAVING THE DEATHBAG ep titled "the Devil's Punchline".

For **February** a great new band called ALL IN DEEP SHIT from Australia impressed me with an ep of raging fast hardcore and Mike

Bukowski artwork. Max Ward released some more go-core from down under by a band named FAR LEFT LIMIT. And 625 also released the KILL's who are a 3-piece grind unit from Oz. BURYTHE LIVING from Memphis self-release an LPs worth of material likened to INFEST. Out of Buffalo come a raging melodic hardcore band called CAN I SAY with a self-released ep. A Brazilian d-beat band called DESASTRE release an ep on a Swedish label called *Shit, Peace, and Tofu*. *Deranged beat Ugly Pop* to the punch again with the debut

HAMMER release, which I believe is the band's first demo. This great all girl Japanese band called MIND OF ASIAN released their debut ep "Akai Hana" that turned a few heads

in our studio. And Max released the crossover thrash sounds of NINE CURVE who are also from Japan. One of the most fucked aural assault's to ever trash my ears was Japan's CONTRAST ATTITUDE and their debut ep "Sick Brain Extreme Adict". Out of Denmark came the NO HOPE FOR THE KIDS LP. Sweden's BOMBSTRIKE released their latest ep. The debut BORN/DEAD material came out as a split LP with CONSUME. The PROWL's "Misery" 10" came out on *DeadAlive*. *Sound Pollution* releases the new WIDESPREAD



BLOODSHED material as a split ep with the new BRODY's MILITIA material. *Feral Ward* lets loose a new WOLFBRIGADE LP. *Partners in Crime* unleashes a WARCRY LP. And *Hardcore Holocaust* releases a new VIIMEINEN KOLONNA. It was a good month despite what February is usually known for .... the blahs.

For **March**, the latest Portland contribution is a scandi influenced band called AUSGEBOMB. *Hardcore Holocaust* release a full length of their material. Portland also gets recognized by the German label *Yellow Dog* with a release of the new HELLSHOCK CD. Then there is BESTHOVEN from Brazil who get ep treatment from *Plague Bearer* out of Denmark. And speaking of Brazil, the all girl sxe thrash unit INFECT get a full length LP released on 625 Productions. That great skate label out of Dearborn known as *Element* released a killer

split of CARPETER ANT and TORNADO OF KNIVES material. CROSSING CHAOS release a new ep worth of material that blew me away. CUT THE SHIT self release a one sided ep worth of ripping shit before breaking up. The DESCENDENTS give us a heads up to a new full length with an ep called "Merican". A Brazilian label - *No Fashion H.C.* - releases a new aptly titled DISCLOSE ep called "The Sound of Disaster".

EKRAIA - a Spanish version of TRAGEDY - release an ep and an LP in March. Boston's FOR THE WORSE unleash a CDs worth of go-core. Denmark continues to crank out the goods ... this time with a band named GUDOMMELIC GASCSKAB. *Putrid Filth Conspiracy (P.F.C.)* release an LP by KONTROVERS and a split KONTROVERS / MASS SEPARATION, who are from Malaysia. *Lengua Armada* released the much anticipated, much sought after LOOK BACK AND LAUGH 12". PALUKA from Japan release a 5-song ep of fastcore with an unrecognizable GANG OF FOUR cover on the release. The first of two REGULATIONS eps gets released on PFC.

The THREATENER from Ann Arbor release their first ep "The Hammering". TOTAL FURY had two releases come out in March - a live ep and a re-issue of the split with the OATH. An UNCURBED / AUTORITAR split came out. And 625 released a WE MUST BURN ep.

In **April** 324 display a more

## Jonah Falco's Top 10

First off, I should mention that this is somewhat of a b-list. A lot of commendable records came out in 2004 and in order to mix it up on the radio show I decided not to repeat everything else....but still, here is a list of some great stuff. Also I missed out on a bunch of great 2004 classics that just never appeared in Toronto, so we'll have to play catch up...

### 01. 86 MENTALITY "Violent Nights"

(Minor Disturbance)

Staggered short run releases of about 300 made this platter pretty hard to come by, but if you looked hard enough you could get your paws on it. Hammering, gnarled hardcore from Washington DC that nods to regional predecessors THE FAITH, IRON CROSS, etc...as well as early UK bangers like the 4 SKINS.



### 02. KRUI "the Punx" ep

(Partners in Crime)

Hyper, lo fi Japanese hardcore somewhere in between what SMASH YOUR FACE would sound like if they decided they wanted to sound like ILL WILL and if ILL WILL wanted to sound like TEENGENERATE.

### 03. DIRECT CONTROL 7"

(Kangaroo)

Merely a taste of what's about to come. 6 tracks of fast brilliant hardcore that sounds like a lost CIA demo. Their upcoming LP on *My War records* will be one of the only true American Hardcore records that the middle of nowhere will have produced since 1985. Think SUBCULTURE, CIA, and UNSEEN FORCE.



### 04. THE EXECUTE "Voice" LP

(Bootleg)

As irritating as it is to list reissues and bootlegs as 'best releases' of 2004 this was a great gift to the listening public.

Compiling a number of their releases this LP marks their evolution from ugly sounding, garagey 80s hardcore to the powerful metallic mid/late 80s period of the band. Do listen.....'Voice' is a total killer.



### 05. KNIFE FIGHT "Burning Bridges" ep

(My War)

Southern Californias best *No Future* single. Unrelenting power divided into 4 songs that, while quite a departure from their speedy debut, still holds

crusty roots with a new CD. Also out of Japan are an all girl band called BANJAX with their first release on *MCR Company*. BEHIND ENEMY LINES releases their second full length on a friend's label – *Antagony Media*. A Slovakian label – *Biosphere* – releases a split with a band called S.I.K.A. that are rumoured to sound like LARM or RIPCORD. Memphis' BURY THE LIVING release a split ep on their own label *Soul is Cheap*. A new British band called C.D.S. release an ep that borrows elements of 7 SECONDS and DISCHARGE, if you believe it. San Francisco's CROP KNOX release a CD on *Punkcore*. The FEUD, a political sxe band from the Phillipines, get a CD release. FUNERAL SHOCK's debut ep gets released. HELLSHOCK's "Arrows to the Poor" gets released. A new full length for HENRY FIAT's OPEN SORE gets released. A HUMAN WASTE / UNCLE CHARLES split ep gets released. A new KYLESA ep is recorded. *Backwards Masking* does a NO HOPE FOR THE KIDS follow up called "Das Reich". San Diego's S.B.V. self release a split ep with a band called FEELIN' FINE. SCHIFOSI, Australia's version of TRAGEDY, get the full length treatment. A German band called SOIFASS release a full length. The first of two SPARK ep's gets released, this one self-released and it is above average go-core. The first STRONG COME ONS ep gets released. The grindcore SWARRRM from Japan get a new CDs worth of material released by *HG Fact*. Finland's *Fight Records* releases a new UNKIND ep. VITAMIN X also crank out a new full length called "Random Violence".

In **May**, *Profane Existence* releases a HUMAN WASTE / A.O.S. split. The BOBBYTEENS CD came out on *Estrus*. A new BONECRUSHER 12" was released. "Psychic Voodoo Mind Control" by the CATHOLIC BOYS came out. CAUSE from Japan released their first p The second DAMAGE DEPOSIT ep gets released and it is a scorcher. DEADFALL gets the full length treatment. *Six Weeks* also releases a new DISKONTO LP. Sweden's WORDS THAT BURN release a new full length called "Spawning Ground for Hatred" on *Crimes Against Humanity*. Ex-VOORHEES guys the HORROR release their debut digital full length on *Chainsaw Safety*. IRON LUNG crank out an LP's worth of heavy



dingy punishing material. Two Italian bands L'AMICO DI MARTUCCI and CEMENTERIO SHOW square off on a split ep. The MACHINE GUN ROMANTICS, from Houston, playing their brand of fastcore get an ep release. A live NICE VIEW session gets the CD treatment. *MRR* columnist Carl Cordova's band OUR TURN self-release their first ep. *Manic Ride* releases the new R'N'R LP. RIVETHEAD out of Minneapolis get a 12" released on *Recess*. *Moo Cow* does the SHOT DEAD ep. A French d-beat band named SICKNESS have an ep released. Sweden's SLICKS get 4 new tracks of hookish rock'n'roll on ep. *Burrito* releases a Florida tribute band SODOMIZED by MARCIA BRADY who do one original and 7 covers of classic hardcore from the Sunshine State. The ep's called "George Bush's Daughters Need Discipline". Belgium's SUN POWER release a new ep called "Total Control". TOYS THAT KILL release an ep.



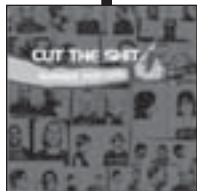
In **June**, *Dirty Faces* released an LP by a great Brazilian band called AGROTOXICO. The ANNHILATION TIME ep came out. An ep by ASHTRAY was released. Colorado's BLACK LUNG have an ep released on *Bad People*. A Japanese label called *One Week* release a split with BREAKFAST. VIVISICK and MUKEKA DI RATO team up to do a split release in support of VIVISICK's tour of Brazil. The clockwork orange influence manifests itself in Japan further with a band called HAT TRICKERS and their LP titled "Ultra Punk Droogs". HATE NO. 3 get a CDep released on *MCR Company*. *Even Worse* releases a new CHAINSAW ep as well as a new 9 SHOCKS TERROR ep. A Puerto Rican version of 9 SHOCKS called TROPEZIO had an ep released on *Where's Your Anger Records*. *Dr.*



*Strange* releases a new BROKEN BONES ep. CHAOSFRONT from Germany get an ep on a new label called *Arakhante*. A rock and roll band out of Portland called CHASED AND SMASHED get an LP released called "30 Seconds Over Hillsboro". *Zurich Chainsaw Massacre* releases a FAKES / PUKES split LP. The CLOROX GIRLS get an LP on *Smart Guy*. The new DESCENDENTS LP gets released. EXTERNAL MENACE release a reunion piece with an ep from 1997 tacked on. Spain's version of the RAMONES, FAST FOOD, get a CD released called "...And the World

Keeps Turning". Ex-TEAR IT UP dudes, FORWARD TO DEATH release an ep on *17cm*. The *Ugly Pop HAMMER* ep gets released. HARRY BALZAGNA & THE TEENIE WEENIES gets an ep released on JFA meets TSOL inspired skate core. France's HATEPINS release a CD of garage inspired rock 'n roll to rival the NO TALENTS. OUT OF VOGUE released a great ep and I have been seeing HIT ME BACK's name around quite a bit. The two team up for a split ep entitled "The Thrashy Slumber Party Pillow Fight" on *Art of the Underground*. The KICKZ release a CDep on *Pelado* as well as a 45 on *Mortville*. The new KNIFE FIGHT ep came out on *My War*. A great new fast band called the KRUNCHIES had an ep come out on *Criminal IQ*. A live KUNG FU RICK LP was released on another Chicago label called *Harmless*. *Snatch* released the LEGHOUNDS LP. MASSGRAV out of Sweden self-release their debut ep. The "Lead Pill" ep by the OBSERVERS was released. There is a joke oi band called OIL! that released an LP entitled "The Glory of Honor". The "Destroy" ep by the REGULATIONS gets released on *Busted Heads*. New SCOTT BAIO ARMY material in the form of a split 10" with the LUMPS gets released. The SKITKIDS LP "Onna for Pleasure" gets released by *Kick n Punch*. A SMOGTOWN double ep came out posthumously. *My War* releases the STREET TRASH ep.

In **July**, 86 MENTALITY ep gets released on MINOR DISTURBANCE's label. An international d-beat pairing between ARTICLE NINE and SKULLKRUSHER gets released. A fastcore pairing between AXT and F.U.B.A.R. gets released by a label called *Tower Violence*. The last CUT THE SHIT material gets released as a 10" entitled "Marked For Life". The DEADLY WEAPONS LP gets released. The new DESPERATE MEASURES comes out as a full length on *Youngblood*. DISRESPECT, from Minneapolis, release their first ep on *Profane Existence*. Finland's answer to crust, DISSECT release an ep. Ex-B.S.N. folks have a new band called DOG SOLDIER that get an ep released by *Whispers in Darkness*. *Thought Crime* teams up E-150 from



Spain with INTENSITY from Sweden for a split ep. A Filipino band from the Bay Area called ESKAPO self released a CD. Chicago's GET IT AWAY get their first ep released on *Third Party*

much water for any fan. As far as I'm concerned this 'progression' if you even want to call it that suits the band perfectly and this 45 gets more play on my turntable than their first.

## 6 APPENDIX "Ruitenkin Kuolemma" LP (Hohnie)

Fantastic reissue of their 1st single and follow up LP "Money is not my Currency" originally released on *Rock-O-Rama records*. While not as wild as RATTUS or TERVEET KADET, APPENDIX are highly skilled at what they do, and this record is a true juggernaut of Finnish hardcore, and one of the great early Hardcore LPs.

## 7 THE PROWL "Theatre 13" 10" (Painkiller)

Four more songs from Western Massachusets' fiendly friends that move deeper into their SAMHAIN / TSOL influences. This isn't a period piece or anything, though. This brief record has a lot of character and depth musically, while lyrically Mikey tackles a number of dark thoughts.

## 08. VILLAGE PISTOLS "Big Money" LP (Rave Up)

Like all *Rave Up* reissues, the songs from the actual record are great and the rest of the wax is littered with poorly recorded live tracks or unlistenable demos. The VILLAGE PISTOLS were from North Carolina and released one single in 1980 or '81 with some of the most monstrous punk rock on the A-Side and a er, creative Beatles cover on the flip. 'Big Money' is one of the best punk songs ever recorded.

## 09. THE OBSERVERS "Expiration" LP (Vinyl Warning)

Everyones Favorite. Humungous and powerful hardcore punk with the right amount of aggression and melody to please all sides. A breath of fresh air from the overly exaggerated poles of Portland punk, this record is extremely well crafted and leaves plenty for the listener to look/listen for.

## 10. REPOS "Laughing in My Sleep" LP (Youth Attack)

Twisted hardcore from Chicago unlike anything else that city has produced. Wild guitars, sickening vocals bringing to mind something like UNITED MUTATION (vocally that is). Over the





*Records.* Denmark's GORILLA ANGREG gets their debut ep on *Kickn'Punch*. HOLY SHIT, the band with the great split demo out with TAB!, self-released their first ep entitled "What the Fuck?". A split between two Japanese bands, IGNORANCE and NATURE, gets released. *Punks Before Profit\$* releases the debut ep by I OBJECT "My Kid Has a Kid". A new IN CONTROL ep is released. A JILTED / MURDER DISCO X split gets released. A new KILL YOUR IDOLS CD is released. A KYLESA ep which includes a

NAUSEA cover is released. The MARKED MEN CD gets released. MANNEKIN PISS 12" is released. MY OWN LIES team up with WILBUR COBB from Germany on a split 5". The MYSTERY GIRLS get an

LP released. The first NATION OF FINKS material is released as an ep with a song about Bo Du Duyen. *Southkore* releases the debut NON FIKTION NOIS ep as well as the NO SLOGAN ep. *Hate the 80's* releases the debut SLOGAN BOY ep. The RESTARTS release a new ep. ROBOT HAS WEREWOLF HAND release a full length on a new label from Buffalo run by one of the members called *Art of the Underground*. A RUNNAMUCKS / LUMPS split ep gets released. A SOLID DECLINE split with STRONG INTENTION gets released. A new TOTALT JAVLA MORKER CD is released. Chris Erba

of h-100s fame has a new band called UBSTAB and they self-release their first ep entitled "Stabbing the Church". FUNERAL SHOCK do a split with U.S. OF SHIT. VIIMEINEN KOLANNA

have a new 12" out. *Havoc* releases a new VITAMIN X LP. XFILESX have a new CD come out on *Thrash Art*.

In **August**, a French DISORDER like band called AAARGH! self-release a CD. ABNORMI from Finland released an 8-song ep on *If Society*. The earth moving ARTIMUS PYLE release a monstrous full length on *Prank*. URBAN RAW HEAD get a new CD releases on *Crimes Against Humanity*. A Japanese band likened to DEATHSIDE and LIP CREAM called ASPHALT release an ep. A Japanese band featuring members of NO SIDE called TECHNOCRACY have released an LP on a new label called *Evilfly*. A straight edge fastcore band called BAD BUSINESS had a CD released on a label from Maryland called *Grave Mistake*. A straight edge band out of Spain called FUERZA DE LUCHA had an ep released on *Sell Our*



*Souls records.* A new band called LIGHTS OUT, featuring members of the LAB RATS released an ep on *Youngblood*. A new BALZAC full length was released on *G-Force*. *Bloodsucker* releases the new NK6 ep – GAUZE fans take note. Japan's BEYOND DESCRIPTION released their latest full length as a CD on *Crimes Against Humanity*. BEYOND DESCRIPTION also get a split release with Italy's KONTATTO. BRODY'S MILITIA self release an ep featuring a bunch of covers that I think were recorded as part of their demo session.

CONGA FURY had a new ep released on a California label called *Crucial*. An American anarchist band called CONTRAVENE released a new ep. DEAN DIRG had a new 12" released on a label called

*Stereodrive*. DESOLATION released their debut ep on *No Options*. P.F.C. released a DODSDOMD LP. *Prank* releases the SUNDAY MORNING EINSTEINS LP "Kangnave" which translates to mean "Crust Fist". *Havoc* released the new WOLF BRIGADE 12". A WHN like band from Spain called HZERO had an ep released on a label out of Barcelona called *Mindless Mutant*. A new skate thrash band called HOSTILE TAKEOVER had a new ep released called "Youth Grenade". I ATTACK from Chicago released their first LP on *A Wrench in the Gears records*. NEW CRIME ICONS get a vinyl release. A new

Finnish band called PAUSE get an ep released on *Fight Records*. P.F.C. releases a PROOF OF EXISTENCE LP. RIGHTEOUS JAMS demo was pressed as an

ep on *Lockin' Out Records*. A Singapore split of SECRET 7 / JAHILIA material was released. The SETUP from Belgium released an ep. *DeadAlive* released a STRAIGHT TO HELL LP. TERMINAL YOUTH released an ep on a label called *Rich White Kids*. *Moo Cow* released a skate band called THUMBS UP.

In **September**, a split between Brazil's AGROTOXICA and Germany's RASTA KNAST was released. COLISEUM get a CD released. The ARTIMUS PYLE influence arrives in Buffalo in the form of CORPUS DEI. *Art of the Underground* releases an ep entitled "My Problem". CRUNKY KIDS do

another international split this time with the mighty CHAINSAW on their label *Hibachi*. A new band from Albany called DEATHSQUAD release an ep entitled "1999". *Kangaroo*

releases a truckload of releases : DEATHTOLL from the Bay Area featuring members of A T T I T U D E A D J U S T M E N T ; DIRECT CONTROL from Pittsburgh featuring a member of MUNICIPAL WASTE; the RUNNAMUCKS split with A.V.O.; RAT BASTARDS and STREET TRASH get eps released. All great releases. *Armageddon* did a split release between DROP DEAD and LOOK BACK AND LAUGH that was incredible. The HEARTATTACKS released a good ep on a Swedish label called *Savage*. The HIGGINS released a great full length called "Who the Fuck Are You?" CD. *No Idea* released a band called HOLY MOUNTAIN, which intrigued me for the Jardowsky reference, but the title was "Bloodstains Across Your Face" which just takes the cake. HUMAN KAOS from France released a CD. A HUMAN ORDER / SHACKLES AWAIT 10" was released. KILL THE HIPPIES self-released an ep. *Lengua*

*Armada* released some unreleased CRUDOS as part of a split with unreleased MK ULTRA material. The Dutch thrash core outfit MIHOEN released a new ep on a new Dutch label called *Fabric*. P.F.C. released the first MUGA full length. TOTSUGEKI SENSYA had their first ep released on *Lengua Armada*. *Third Party* continues their international sxe thrash exposure by releasing a MY REVENGE split with a band from Macedonia called F.P.O. Being dubbed Italy's INFEST, NIKOTINA released a split with a band called the DRUNKARDS. The PAUKI, from Russia, just released a new CD. *Lockin' Out* releases a RIGHTEOUS JAMS LP. *Six Weeks* releases a new ROSVETT release called "Thitma Karin". An Austrian band called SHOCK TROOP released an ep on *Whisper in Darkness*. SICK TERROR have a new ep out called "Viola Mediocre". *Punks Before Profits* released an ep by SKATE KORPSE from Rochester. Local Toronto label *Insurgence* releases the new STAGE BOTTLES CD, "A New Flag". The new STIFF

LITTLE FINGERS CD gets released and it is fuckin' great. The new STOCKYARD STOICS CD gets released. Sweden's SUNDAY MORNING EINSTEINS had a tour ep pressed by *Prank* for their North American tour. *No Option* released a TOTALEND LP. VOETSEK released their first full length called "The Castrator Album". In **October**, ABC WEAPONS out



top and really enjoyable.

## 11. MIND ERASER LP (Painkiller)

Heavy, churning hardcore from Boston that takes heavily from NEANDERTHAL and CROSSED OUT while keeping a distinct Boston sound. Thick, heavy, ugly production brings these plodding blasts right of the record into your room. A departure from a lot of my other picks, yes, but it is truly a standout record for the year 2004 with not much else in its wake. Boston has been producing a number of these bands, though...XFILESX, BREATHING FIRE, SOUL SWALLOWER etc...

**Others - CRIMINALLY INSANE 7", HONG KONG BLONDE 7", UNDER PRESSURE 7", WARCRY LP, CLOROX GIRLS 12", and many more I'm sure.**

## Martin Farkas' Top 10

### 01. FUCKED UP "Litany" EP

(*Test Pattern*)

This knock-out, off-dry, fruity, well-structured Y Series 2003 exhibits abundant flower, apricot, and white peach characteristics. Enjoy it over the next year.

### 02. DIRECT CONTROL "Crash and Burn" EP (Kangaroo)

This does exhibit "full body" flavours, complex character, and is very well structured. But don't serve too cold! I really like this with roast chicken served with a side dish of white asparagus in cream sauce. The asparagus that I particularly like being those harvested from the sandy-soil farms of Griesheim (near Darmstadt) or Schwetzingen (near Heidelberg). Just fantastic! This Spätlese would also make for a fine aperitif.

### 03. THE OBSERVERS "So What's Left Now" LP

(*Vinyl Warning*)

This has often been a natural comfort for unwinding after a long day as it is more sophisticated and soothing than others that I've tried. It has a soft

berry taste to it that isn't too sweet nor too sharp for the taste buds. It blends well with many varieties of entrees. For instance, I have served it with several versions of chicken, pasta, steak, and seafood.

## CAUSTIC CHRIST "Government Job" EP (Havoc)

From the moment uncorked, there is

of Australia release an ep on *Global Warning Records*. SICKTERROR do a split with AJAXFREE. ALL SYSTEMS FAIL from Salt Lake City get an ep released. BLACKBOX get an ep released. BOMBSHELL ROCKS get a 10" released on *Combat Rock Industry*. UK's BOXED IN release a 45 RPM 12" that kicks my ass. BRUCE BANNER release a full length on *Busted Heads* and tour the U.S. SHELLSHOCK does a split ep with BULLET TREATMENT. Two new Brazilian bands turn up for a split LP. *Feral Ward* releases the new CALL THE POLICE as an LP. COLISEUM does a split ep with LORDS. COMPLETE CONTROL get an LP released on *Slab-a-Wax*. CONGA FURY get a new ep released on *Answer*. 625 does the new DEADFALL ep. The DEAD SCENESTERS get an ep released on a Dutch label called *Not Just Words*. DEATHTOKEN from Denmark get an ep released on a new Danish label called *Spild Af Vinyl*. GET REAL get an ep released on *17cm*. A German power thrash band called DESTROYER get an ep out on 625. EXTINCTION OF MANKIND release a new LP on *Profane Existence*. An Italian oi band called LOS FASTIDOS release a CD on *Mad Butcher*. Ed Walters releases a swede beat band called FIGHTING DOG. HERO DISHONEST from Finland released another scorching CD called "Let Your Poison Scream". *Instigate* releases a new 7-song 7" by INTENSITY. INTERNAL AFFAIRS get a CD release. A Japanese d-beat band called JACK THE RIPPER release a full length CD entitled "Fight the System for Peace and Freedom". The KILL-A-WATTS release a new ep on an Italian label. *Six Weeks* releases a new KILLED IN ACTION LP called "We Ruin Fun". The PARTISANS release a new CD called *Idiot Nation* that is pretty great. The UK's version of GO! called PILGER release an ep and a split with BIFFTANNEN. Japan's answer to CONFLICT - REALITY CRISIS - release a new ep on *Crust War Overseas*. RED ARMY out of Russia release a CD. SCATTERED FALL self-release an ep. *Enterruption* releases a SCURVY DOG split with IRON LUNG. A UK label releases the new SEVERED HEAD OF STATE ep. A SICK TERROR LP gets released by *Terrotten*. SLEEPER CELL gets two eps released, one on *Cries of Pain* called "Living in a Fucking Cell" and



the second on *Partners in Crimes* called "How to Buy an Iron Lung". Another new Danish band called SLOSERI DER SKADER OS ALLE released an ep. TASTE OF FLESH from

Indonesia paired up with a fast hardcore band called SPACE TO BEING. STRUNG UP released a 12" on *Kangaroo*. *Dr. Strange* released the new TEXAS THIEVES CD. *Feral Ward* releases the WARCRY LP. *Busted Heads* releases the WRECKAGE demo as an ep.

In November, *Agipunk* has been releasing some great records. A band influenced by noisy Japanese hardcore was no exception. The band was called AGHASt and the ep was titled "Sacrificed on the Altar of State Power". A CD ep by a band called A.N.S. was released of some skate punk. And speaking of skate punk



THUMBS UP released a split ep with the BOILS. BRUCE BANNER get a split ep with SOUNDS LIKE SHIT on *Throw Up*. *Doppelganger* release a CD of CARPENTER ANT material. *Chainsaw Safety* releases an ep by CELEBRITY MURDERS. The DEAD ENDS self-release an ep entitled "No One Gets Out Alive". An ACCUSED influenced band called DESTRUCTION's END releases an LP on *Mike Fitzgerald's Records*. The second SPARK ep entitled "Fashion Rats Status Whores" gets released on this label, as well. A band called DETERMINATION release an ep. The EDDIE HASKELS get a CD released called "Dumpspter Divin". *Six Weeks* releases the debut FUNERAL SHOCK LP. *Hate the 80's* releases the first official HIT ME BACK single entitled "Only the Magic School Bus Goes Back in Time".



*Sound Pollution* releases the I ACCUSE ep. I OBJECT release new material on a split with FOREVER YOUTH. *Dirty Punk* from France releases a new LOWER CLASS BRATS 7". *LSS* releases a new FLAG

influenced Japanese band called MAD MACHINE. MIHOEN releases a split with SICK TERROR on *UPS* out of the Netherlands. An OATH LP was released on a new label called *Din Mak*. *Vinyl Warning* releases the OBSERVERS LP titled "So What's Left Now". *U.P.S.* releases an incredible new OLHO DO GATO split with LOMB. *Youngblood* releases the second ep by OUR TURN titled "Catch Your Breath". A new band featuring members of DOWN IN FLAMES folks called SNAKEBITE release an ep titled "Feel the Buzz". *Havoc* releases the new VICTIMS

release "...In Blood" in both LP and CD formats. *Profane Existence* releases the WITCHHUNT studio material called "...As Priorities Decay". *Planet Mistake* releases a self titled ep by WORST FIVE MINUTES OF YOUR LIFE. The same band had some great comp tracks on one of the "Hysteria" comps and they were fuckin' good frantic sounding hardcore. *Third Party* releases the "Breakaway" ep by XWITNESSX from Rochester. An Oxnard sounding band called YOU'RE NEXT get an ep released on *High Fidelity*.

In December, an all women 3-piece from Sweden called ABDUCTEE S.D. released a CD called "Won't Stand Down". And another mostly female oriented hardcore band called AMBULANCE have their full length released by *P.F.C.* An all female band from Chicago called the MANHANDLERS release an LP. ASS END OFFEND from Montana release a new CD called "Character Assassination". Out of Bremen comes a band called BOMBENALARM that release an ep called "Destination: Fucked Up". A German label called *Autodafé* released an ep by the Portland based BURIAL. BULLET TREATMENT release an ep on a label from their hometown. CROSSING CHAOS from Sweden release a 14 song LP titled "At the End". *Deranged* releases a DEAD STOP LP. *17cm* puts out a DEATHCYCLE ep. *Agipunk* releases a CD by a new Italian band called DISPREZZO. DRUNKEN VENGEANCE BULLSHIT releases an ep called "Bullshit in USA". FAT DAY release a new LP called "Unf! Unf!". The HORROR release "First Blood, Part II" as a 10". *P.F.C.* releases the new ILLDAD "Rekapitalism" LP. IMPERIAL LEATHER release a new ep. INTERNAL AFFAIRS and LAST NERVE put out a split ep. *Wasted Youth Power* releases a split between LARM AS FUCK and HUMUS. LAUKAUS, the Japanese band that sings in Finnish, releases their self-titled LP on *P.F.C.* LET'S GROW from Serbia get a release on *Know Records*. MASS SEPARATION from Malaysia release a 3" CD called "Tak Mai Lagi" on *Homegrown*. The OUTNAUTS release their debut ep of FUTURES inspired go-core. *Fight* releases the next ep of RIISTERROR material on an ep called "Asema Z". *Parts Unknown* release an SBV ep called "Oppressive Common Denominator". SELF-DEFENSE self release their last ep called "Megatonpunkdisruptor"



evidence of it's dark aroma. But faintly evident in scent is it's host of fruits. Please by all means be certain to sniff the cork. If for no other reason but to tempt your pallet. Be ready for a silky smooth pleasure. Any reasonable person would want this for himself.

#### 05. ACTION s/t LP (Punkcore)

Alcohol hits you hard on the nose right up front and stays there for two or three hours. It was so dominant an odour that the fruits had to fight for their lives...when they did emerge, they were light shades of black cherry, blackberries, and plums. I got very little second level odour nuances; I blamed the alcohol.

#### 06. VILE "Solution" LP (Parts Unknown)

I found it a lot inkier and less plummy fruity than past years. It has the characteristic dark ruby coloring, and the famous sandy spice backnote against a red berry flavour. It is silky to drink, and goes really well with prime rib. It certainly has proved popular with my guests.

#### 07. HONG KONG BLONDE s/t EP (Ugly Pop Vinyl)

Less intensity than the 92, but still clear, black cherry, cassis, & raspberries, with plums in the background. All of which are delivered in an oak wrapping that is just a bit too heavy.



#### 08. URBAN BLIGHT Demo (Feel'n' It)

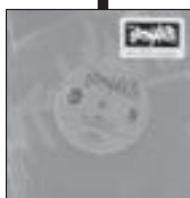
If you come across this try not to spend more than \$150. And if you can get it for even less, buy a case and give it away. This is the classic gift that looks a lot more expensive than it costs. Lovers of the style who are not too sure about their vintages will think this costs upwards of \$250.

#### 09. UNDER PRESSURE "Habits" EP (Sound Pollution)

Medium body but richly full with softened tannins; this one is soft and smooth with flavours that linger long after you've swallowed it.

#### 10. TERMINAL STATE Demo EP (Hate the 80's)

This is excellent with most foods and is especially pleasant after dinner. Personally, I found it outstanding with the Thanksgiving turkey. It possesses a mellowed flavour that does not overpower any menu

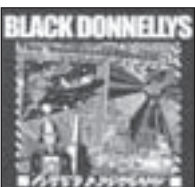




and it is that. The SEMPSS release a new ep called "Spazz Out with the Shemps". *Agipunk* releases a SIN DIOS / CONTRASTO split ep. *PFC* releases a SKITKIDZ / EXHALE split. *Six Weeks* releases an SMD CD titled "Hateful Motherfucker 666". *Bankshot* releases the new STOCKYARD STOICS CD. SUICIDE BLITZ from Sweden get their debut releases as a 12" called "Ride the Steel" on a new German label called *Hate*. TOTAL VERLUST released an LP. TRISTESS, featuring x-members of DS-13 and E.T.A. folks record a CD for *Cage Match Federation* that continues in the vein that REGULATIONS have gone. Finland's WASTED release a great new full length of SLF inspired punk called "Heroes Amongst Thieves". The WRANGLER BRUTES release a full length called "Zulu".

#### Re-issues

In **January**, a collection of the Swiss anarchist band BRAINS OF HUMANS was pulled together by *Strongly Opposed* for a 12" titled "Humanity". They also release an LP recorded in 1999 by a Latvian band known as INOKENTAJS MARPLS. A discography of the DEATHWISH KIDS is released by *Aerodrome*. *Dan-Doh* releases all the DISCLOSE material in 2 sets of double disks (that's 4 CDs) called "Raw Brutal Assault". *Best Times*, out of Portugal, releases the FIGHT FOR CHANGE demo as an ep. A.G.I.S.M. bootleg of two live shows gets released called "Singing the Melody Anthem - Live Tokyo 1982-1983" LP. An incredible bootleg featuring KANSEN UUTISET and SYSTEMATIC DEATH was released. KANSEN UUTISET were from Finland and appeared on the second *Propaganda* comp that set the bar high for Finnish hardcore. Their side contains 3 demo tracks from that session, as well as the "Beautiful Dreams" LP. The SYSTEMATIC DEATH side features live material and is so so. The CONTROLLERS from L.A. went on to become a band called KAOS. *Artflux* releases a collection of unreleased demos and practice recordings. *Alternative Action* releases a collection of KOULEMA material and an ep titled "EU". A 3 way split boot comprised of Dutch hardcore featuring NO PIGS, NEUROOT, and STANX with varying quality on the production side of things. *Fight* releases an LP recorded in 1986, but has never



been released by a band called PAINAJAINEN titled "Vihi Ryhti". The PAUKI, from St. Petersburg, self release a CD of their material that collects releases from 1996-2001. A label called *Metrodome* releases demo tracks, comp songs, and live material by the long standing PILEDRIIVER. A discography of a Belgium band named PRIVATE JESUS DETECTOR gets released by a guy named Renaat. A Japanese label called K.O.G.A. releases a ROSE ROSE CD called "99% is Shit". A live SEPTIC DEATH show is bootlegged onto an LP. *Boss Tuneage* re-issues the TERMINUS "Graveyard Dreams" CD. *Frontier* releases a WEIRDOS collection called "We Got the Neutron Bomb". *Game of the Arseholes* releases a WORM'S MEAT CD titled "Four Stupid Brains". And an X bootleg of "Delta 88" came out.

In **February**, *Captain Oi* re-issued 999's "Concrete", which is my least favourite of the band's material. Nor was I excited about their release of COCKSPARRER's "Get Home". *Get Back* released BLITZ's "All Out Attack", CHANNEL 3's "After the Lights Go Out" LP. SHAM 69's "If the Kids are United / Best of..." LP, and a live AVENGERS LP. *Dr. Strange* released an incredible retrospective of early FLUX OF PINK INDIANS beginning with their EPILEPTICS origins. For fans of the RAMONES, *Sire* released part 2 of unreleased demo material. *Power It Up* released a TUOMIPAIVAN LAPSET double CD discography. Meanwhile, *Busted Heads* unearthed a phenomenal VECTORS recording called "Still III". In terms of local significance, *Deranged Records* did part 2 of a LEATHERFACE discography that featured some rare and unreleased material. In Hamilton, a nearby steel town known by locals as the "Hammer", Brian Ram convinces the London based BLACK DONNELLYS to release side one of their great "Life's A Scream" demo as a 7". The 7" becomes the first release on his new label *Audio Fellatio Records*. Brian has promised that side 2 of the demo will be his next release. But given the recent firing of the other two original members by the singer suggests that this release may be up in the air. With regards to bootlegs a CLASH LP called "One Emotion" was released featuring material from around the first two albums and had 6 unreleased tracks on it, but nothing that would add to the band's status.

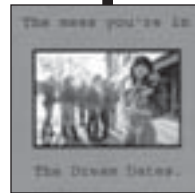
And speaking of less memorable material MOTTEL's "Hypnose" LP was re-mixed and re-issued. A discography of the short lived I SHOT CYRUS was released. A discography of SUPPRESSION was released. And a bunch of SAMHAIN bootlegs came out, as well.

In **March** *Get Back* re-issued a number of things starting with an AGENT ORANGE live recording called "Living in Darkness". They also released an LP by the legendary NUNS from San Francisco which was originally to be released by *Posh Boy*, but eventually came to be released on *Bomp*. An ARMAGEDOM re-issue coupled with a live set gets released on a Finnish label called *Drunk and Disobey*. An old Cleveland band the CLOCKS get an ep re-issued of their material on a small pressing. The band originally appeared on the "Cleveland Confidential" comp and featured members of the PAGANS and the CHRONICS. *Dr. Strange*

releases all the best of the FREEZE's career by cramming the first two LPs on a CD. David Hayes of *Too Small Records* used to release comps with some of the best band names ... one of them being the HORNY MORMONS. A retrospective of their career was released...maybe even self-released called "Play Goat Ropin", Corn Huskin', Chicken Molestin', Cow Tippin', n' Other Fine Ditties". A best of for Germany's INFERNO came out but given the label information it looks like it was a bootleg. Although this doesn't qualify as a re-issue, a UK anarcho band by the name of the LOST CHERREES released an ep of new material. *Rodent*

*Popsicle* releases a posthumous release by NAKED AGGRESSION called "The Gut Wringing Machine". A vinyl boot of a RAMONES rare demos re-issue came out. THE STAB get a discography treatment by an unknown Italian label called *City of the Dead*. A new label from Texas boots the pre-MDC band STAINS and the early rendition of "John Wayne Was a Nazi". An ep of unreleased TUOMIPAIVAN LAPSET material came out on a label called *Sleeping Hippo Never Die!*.

In **April**, a live CRAMPS show from France gets bootlegged. The Post GEN X band EMPIRE gets a re-issue of "Expensive Sound". *Rave Up* collects the LUBRICANTS material onto an LP. *Twisted Chords* out of Germany releases the "Millions of Dead Cops" LP as a picture disk as well as their semi-comeback album



item.

#### Mark Rodenhizer's Top 10

10 **GORILLA ANGREG** "Mit Lille Sarte Aig" (*Kick n Punch*)

Anyone that knows me and my taste will not be surprised to find this at the top of my list. Female vocals: check. Late-70s/early-80s punk: check. Bonus points for not singing in English.

02. **CATHOLIC BOYS** "Psychic Voodoo Mind Control" (*Trick Knee*)

Shit, I don't own this one yet either! Note to self: buy more records. I have a tape that Eric gave me, though, which I've worn out from constantly playing it. Fast, cheap, and out of control.

03. **THE OBSERVERS** "Symbols, Slogans, Lies" (*Vinyl Warning*)

I don't even own this record yet, but have heard it enough times now that I am confident

in saying it was one of the best of the year. The melodies jump out of nowhere and stick in your head for days.

04. **THE BRIEFS** "Orange Alert" (*BYO*)

My favourite records often don't make a huge impact on me the first time I listen to them. Such was the case with "Sex Objects". Spin it a few times and you will go nuts.

05. **CLOROX GIRLS** "Vietnam" (*Smartguy*)

The good songs on this record are really, really, really good.

06. **THE MINDS** "Plastic Girls" (*Alien Snatch*)

2003 or 2004? I don't know. They've probably broken up by now, too.

Keyboards have been such an in-thing lately

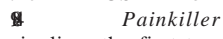
and most bands just fuck it up with too much synth. The Minds balance their instruments perfectly and the new-wave thing just meanders in the background giving each song the extra kick it needs.

07. **SUNDAY SINNERS** "Mama Didn't Raise No Fool" (*Self Released*)

Wow! Be forewarned, the Sinners are not a "punk" band by any stretch of the imagination. Country-soul is a better descriptive. I picked this up in April and it has been getting constant rotation ever since. If this was a vinyl release and not just a demo, it would

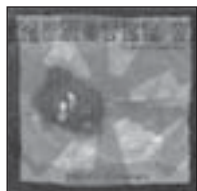
"Hey Cop, If I Had a Face Like Yours". *BYO* re-issues the MANIC HISPANIC classic "The Menudo Incident". *Bomp* re-issues the MODERN LOVERS "The Original" LP. *Hater*

*of God* collects together a MONSTER X discography. *Gloom* does the same for the OATH. *Prank* re-issues the PAINTBOX "Cry of the Sheeps" ep. *Rave Up* unearths an album by the PUNKS who were from Detroit in 1976. *Rave Up* also releases an album by the REALTORS called "Guilt By Association". L.A.'s SHOCK also gets the full length preservation by *Rave Up*. They also got to releasing some live material by the SUICIDE COMMANDOs from Minneapolis. *Get Back* does a vinyl release for an old WHITE FLAG tape known as "R is for Rocket, U is for Unreleased". *Zurich Chainsaw Massacre* re-issues the RATTUS LP from

 *Painkiller* vinylizes the first two STOP AND THINK demos.

In May, *Partners in Crime* does the vinyl version of the amazing AARTILACD that came out earlier on *Hardcore Holocaust*. A label called *Voodoo Rhythm* re-issues the "Youth Against Nature" album by the MONSTERS. *Hell Bent* does a double LP vinyl re-issue of the NAUSEA anthology. SUBURBAN REPTILE, New Zealand's answer to the X-RAY SPEX gets an ep released called "Razor Smile" which contains their hit "Coup d'Etat". *Get Back* re-issues the UK SUBS "Another Kind of Blues".

In June, a bootleg of a classic ALLEYCATS single came out. ATAVISTIC's three eps were bootlegged onto an LP. Yet another BIG BOYS re-issue, this one of the 1981 "Where's My Towel" LP. A CLASH bootleg of a Saturday Night Live appearance makes it to vinyl and is called "T.V." A U.K. band GENERIC get a crappy bootleg of some of their material. *Indecision* releases a complete discography of INSTED's material including early demo and unheard of takes. The UK skate influenced band INTENSE DEGREE have their "War in the Head" LP bootleg. *Hyperrealist* releases a MEMENTO MORI discography. The NEGAZIONI "Lo Spirito Continua" gets bootlegged. NEUROOTITISSET PELIMANNIT releases material recorded in 1983 onto an ep. *Self Made God* pulled together a discography of MY MIND'S EYE material called "48 Reasons to Leave This Planet". A bootleg of NAPALM DEATH and



EXTREME NOISE TERROR material came out. A bootleg of impossible to find Yugoslavian bands PARAF and PRLJANO KAZALISTK is released. A REAL KIDS double LP called the "Munster Years" gets released with their first LP being one of those releases. *Munster Records* does a re-issue of a Spanish comp called "Punk Que ? Punk". A bootleg of the RUTS "Babylon's Burning" gets released. *Havoc* re-issues SKIT SYSTEM's "Gra Varld / Svarta Tankar" LP. Two WRETCHED bootlegs come out. One of the earlier CD boot "Lotta Per Vivera" and the other was a split with INFEZIONE. Both of these were vinyl. And two Swedish comps - Killed by Death 50 and 51 - were released. A bootleg comp called "Quabosa Di Completamente Diverso" which features bands like BGK, HERESY and GEPOPEL was released.

In July, a German label called *Last Year's Youth* released four unreleased CARPETTES tracks. A JAM bootleg recorded live at Wembley

Stadium is released called "What You Give is What You Get". *Distortion Records* under the name of *Swedish Punk Classics* releases a P-NISSARNA discography with loads of unreleased material and info on the band and what they went on to do. A band called the SCREAMIN' MEE-MEES has a CD released. The band appeared on one of the KBD comps. *Deranged* releases a SMALLTOWN discography. *Feral Ward* re-issues the WOLFPACK "A New Dawn Fades" onto vinyl.

In August, *Ugly Pop* re-issued the vinyl version of FORWARD's "Fucked Up" CD. A Swedish band from 1996 called KURT OLVAR'S REBELLA had their "Pa Heder Och Samvete" LP re-issued. The LEWD's "Kill Yourself" ep was re-issued. A 7" boxset of demos and outtakes was released of the LOST SOUNDS material. MAINSTRIKE's material was collected onto a CD entitled "Commitment" by *Crucial Response*. A straight edge band from 1988 called TOUCH DOWN had their demo released as an ep. A RAZORS ep entitled "1977" gets released. STREBERS, featuring members of ASTAKASK, had their "Oga for Oga" 12" re-issued on a label called *Chicken Brain*. Are-issue of UXAs "Illusions of Grandeur" was released on *Get Back*.

In September, *Hohmie* pulled together a collection of APPENDIX

material onto an LP entitled "Money is Not My Currency". A Peruvian band called AUTONOMIA had a discography released by *Catchphraze*. *Six Weeks* releases a CAPITALIST CASUALTIES discography. *Beer City* released a live radio session of IMPULSE MANSLAUGHTER at the mighty WFMU. *Alternative Tentacles* releases a bunch of unreleased songs associated with MENTALLY ILL's "Gacy Place" 7". A re-issue of PAUKI's "The Flag and the Flaggpole" was just self-released. *Farewell Records* re-issues the POISON IDEA "Feel the Darkness" LP. *City of the Dead records* released an amazing old Italian hardcore band called RAPPRESAGLIA named after the year it was recorded "1982". *Hohmie* re-issues the RIISTETYT "Skitsofrenia" 12". *Even Worse* does a vinyl version of "Wish You Never Knew". *Outer Himalyan* re-issued the RUDIMENTARY PENI 10" "Archaic". A UK label called *Harbinger Sound* has released an Australian band's discography for SLUGFUCKERS. *P.F.C.* releases the SOULCRAFT LP "Absolute Suspicion" on vinyl. The VILETONES "Screaming Fist" ep gets bootlegged again. A Danish band WAR OF DESTRUCTION had their 7"s and some live material compiled onto an LP entitled "A Touch of Scandinavia".

In October, *Partners in Crime* releases the ASSAULT LP on vinyl. *Angry Records* out of Italy releases the new BEYOND DESCRIPTION CD onto vinyl. A band from San Francisco scene 6 years ago called BODIES gets their "Addicted to You" full length on a CD. A re-issue of the Spanish CORADICTOS LP gets released by a label called *Bazefio*. *Artflix* does a CATHOLIC DISCIPLINE collection called "Underground Babylon". A GERMS bootleg of rare comp songs gets released. *Armageddon* releases a HARD TO SWALLOW anthology. *Morphius* releases an awesome collection of HOMOSEXUALS material called "Astral Glamour". *Armageddon* does a discography for TOTALITAR. *Parts Unknown* do a collection of New Jersey's WORST titled "The Worst of...". They also did this awesome YDI discography. "Four Old 7"s on a 12" gets bootlegged onto vinyl. "This is Boston Not L.A." gets bootlegged onto vinyl and includes the "Unsafe at Any Speed" ep.

In November, a CD of an Aussie band from 1983 called the

rank much higher.

#### 08. BRUTAL KNIGHTS "Teen Sex" (Self Released)

Okay, so it's a live session on a CD-R, who cares? Great songs with tons of energy. Brutal Knights made going to shows fun again.

#### 09. NO HOPE FOR THE KIDS "Suicide City" (Kick n Punch)

I wasn't as crazy about this band as some people were. However there's no denying this was one of the most talked-about bands of the year.

#### 10. LEATHERFACE

"Diddy Squat" (BYO)

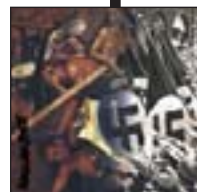
Once you get past the fact that this isn't "Mush", there are some excellent songs on "Dog Disco". Yeah the cover is balls, but you don't have to look at the thing while you listen to it.

#### Stephe Perry's Top 10

With regards to the Top 10 features, I compile one every month for the radio show. Because releases dates are so difficult to gauge given the limits on pressing information with regards to punk releases I use *Maximumrocknroll's* review section as the month for which a record was reviewed. There may be a lag in MRR's reviewing process, however they are the only underground hardcore zine to come out with regular consistency and hence the best source for trying to create a benchmark.

Having said that, 2004 continues to be an explosive period in terms of scene releases. This is always the most difficult show for a lot of releases. In trying to review or revisit a year's worth of releases is overwhelming. Listening to punk releases back to back in a short period of time can become exhausting. So I have tried to limit releases that are eligible in my top 10's by limiting it to bands that have their first release in 2004. Bands like DISCLOSE and XFILESX and DEADFALL and DISKONTO and the CATHOLIC BOYS and FUCKED UP and VITAMIN X and BEHIND ENEMY LINES and INFECT and AVSKUM and loads of others are excellent, but they have released material in previous years. Since my list has been compiled I have learned

that Crossing Chaos and Regress have had previous releases, but I never heard of them before 2004 so they are new to me. But for the majority of my Top 10 releases I have tried to





BORED had an LP titled "Negative Waves" was re-issued by a Spanish label called *Bang!* A label in Singapore called *Homegrown* releases a DS-13 collection called "The Asian Album". *Grand Theft Audio* collects a bunch of material by DEMOB and releases a DSB CD called "Substitute" that contains the band's long out of print demo and some additional tracks. *Taang* releases a double LP version of the "Totally Exploited" release. *Idol* release a collection of live tracks and band covers by GBH called "Cruel & Unusual". *Passing Bells* releases a HATE UNIT discography. *Laja Records*, in Brazil, re-releases the HERO DISHONEST "Juggernaut" CD. *Laja* also releases a NERDS discography complete with liner notes about the band.

In December, a bootleg of the CHIEFS "Blues" ep was done. *Counteract* releases the recent DISORDER LP that *HG Fact* released. *Partners in Crime* releases the vinyl of the recent FORWARD LP "Burn Down the Corrupted Justice". FRAMTID self-release their "Under the Ashes" and "8-track ep" as a CD. MELLAKKA self-release a compilation of their two eps in a discography like fashion for this classic Finnish hardcore band. *Still Holding On* releases a discography of Portugal's POINTING FINGER in a CD titled "Best Bruises Collection". *GTA* does a discography of the Danish band RAZOR BLADES called "Songs from the Edge". 625 collects the SCHOLASTIC DETH material onto a CD titled "Final Examiner". *Havoc* re-issues the "Allt E Skit" LP by SKIT SYSTEM. *Profane Existence* compiles all the STATE OF FEAR material. A label in Italy called *Alchemy* releases a live STRANGLERS double LP called "Apollo Revisited". *Distort* out of Jersey has unearthed an unreleased demo by a band called VAN SAC that features the original line-up of ANTI-CIMEX. *Rodent Popsicle* has done a CD re-issue of the VARUKERS "Murder" LP. *Partners in Crime* do a vinyl re-issue of the ZONE "Squeezed State" full length.

#### Best Re-Issues by Stephe

1 SHAM 69 "Punk Singles Collection" CD  
(Captain Oi!)

So many great songs on one disk. I used to think SHAM 69 were one of the most over rated bands in punk, but after listening to this and checking out the liner notes I have been



converted to thinking that they are one of the all times greats. This contains everything from "Borstal Breakout" to "Angels with Dirty Faces" to "Hurry Up Harry" to "Hersham Boys". Great collection of one of the all time bests.

#### 2. THE VIBRATORS "V2" CD (Captain Oi!)

The first two VIBRATORS releases were re-issued at the same time. I thought I would like the first one better because I usually like earlier stuff, but not in the case of the VIBRATORS. I can't believe how influential and well written "V2" is. I love it...all of it.

#### 3. SLIME s/t LP (Aggressive Rock)

This re-issue of this great German band floored me.

#### 4. THE BUSINESS "Smash the Disco's" CD (Captain Oi!)

The BUSINESS doing a CRASS cover. It still fuckin' baffles me to this day, but the proof is in the pudding and Mark Brennan's liner notes. Reda about the origins of the BUSINESS and how the band shared members with what was to become CONFLICT. Here an oi version of "Do They Owe Us a Living" and other demo versions of early BUSINESS material.

#### 5. WEIRDOS "We Got the Neutron Bomb" CD (Frontier)

This collection has all the WEIRDOS essentials including the title track.

#### 6. ANGELIC UPSTARTS "The Punk Singles Collection" (Captain Oi!)

The UPSTARTS were one of the first UK hardcore bands that I ever got into. So it was great for me to see the "Punk Singles Collection" get the digital format re-issue treatment. I have listened to this non-stop ever since it arrived in my mailbox. "Out of Control", "I'm An Upstart", "Kids on the Street", "Never 'ad Nothing", and so much more.

#### 7. BIG BOYS "Wreck Collection" dbl LP (Gern Blandsten)

There was a flood of BIG BOYS re-releases. The *Gern Blandsten* was the best one that I heard.

#### 8. COCKNEY REJECTS "Greatest Hits, Volume 1" CD (Captain Oi!)

How can I leave out another pillar of early British punk. The

COCKNEY REJECTS were one band that represented the transition from punk to hardcore. They were punks but they didn't get all dolled up and in the press. They were what you would call "real punks" with songs like "East End". And their anthem "Join the Rejects" was a call to the punk army that took over youth subcultures in the late 70's. They did everything before all the bands that became known for it did. The ANGELIC UPSTARTS and the SKIDS and the SPECIALS owe their careers to the COCKNEY REJECTS.



#### 9. THE FREEZE "Land of the Lost / Rabid Reaction" CD (Dr. Strange)

The first two full lengths by Boston's the FREEZE. This is long overdue and very welcome from the band considered the brains of the early Boston scene.

#### 10 THE VECTORS "Still Ill" CD (Busted Heads)

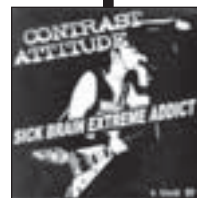
*Busted Heads* unearthed this unreleased full length by this relatively unknown mid-80's hardcore band from Sweden.



#### Compilations

In January, a Birmingham comp gets released titled "25 Years of Punk Rock from In and Around Birmingham". *Bloodsucker Records* releases a comp of Japanese material in that old 4 way split style called "Thrash Kill a Move". A Japacore comp called "Blood Sucking Freaks 2003" gets released by *Bloodsucker*, of course. *Terror-Rhythm* released a comp of Japanese material in a similar sampler fashion called "Terro-Rhythm #1". *Third Party* releases an international straight edge comp called "Bridging Oceans". *Still Holding On* released an international straight edge comp called "This is Our Time". An international all girl straight edge comp gets released called "The Sisterhood". A *Crucial Response* comp called "One Track Mind" gets released. A comp called "Return to the Scene of the Crime" gets released. And a boot of the legendary "Cleanse the Bacteria" gets released. A bootleg of the "Hardcore Ljubljana" comp gets released. A garage core comp called "GoJohnnyGoGo!!" gets released.

In February, *Six Weeks* released an incredible scene comp focusing on the Bay area called "Disturbing the Peace". *Farewell* out of Germany set to the task of pulling together a POISON IDEA tribute comp called "Hangover Heartattack". *MCR*



reflect material that first came out in 2004. I exclude all bands that have had releases in the past and try and limit my picks to new bands with debut releases. This allows me to focus on

new material in order to come up with a list that is uniquely from 2004. So I hope my list reflects what was unique to the year 2004. Some of these new bands have more than one release in the new year so I will consider their other material, as is the case with WIDESPREAD BLOODSHED and the SPARK and REGULATIONS on my list.

Secondly, the list reflects only what I was able to collect. So if you are in a band that had an awesome release that is not considered in here, my apologies to you. I can only consider what I have heard. Bands like the WARCRY and RNR had a lot of talk about them but I never really got to hear their material.

#### 01. WIDESPREAD BLOODSHED "We Are the Enemy" ep (We Are the Enemy)

This is Rodrigo's new band. Rodrigo of

INTENSITY and *Putrid Filth Conspiracy Records*. Not so new anymore, but new when these releases started coming out. This latest band is way more faster has way more songs and is just as political. I likened it to the first DRI 12". It fuckin' rules. They released a number of releases in this period, but my favourite was the self-contained ep released on a new label offshoot of *PFC*.

#### 02. CROSSING CHAOS "Disgusting Reality" ep (Blindead Productions)

I had no idea that this band has been around since the mid-90s. Where the fuck have I been? This is the first time I have heard them. They have ten releases before this and two since. This is the only one I have heard so in my defense it was like listening to a new band. This is a 6-song ep of raging hardcore from Sweden that comes complete with a cover of MODERAT LIKVIDATION's "Hiroshima". The band is likened to ANTI-CIMEX, DISARM, SKIT SYSTEM, and STATE OF FEAR.

#### 03. CONTRAST ATTITUDE "Sick Brain Extreme Adict" ep (MCR Company)

Although CONTRAST ATTITUDE have been around since 1999 and have recorded some material, but they have only appeared on demos and comps. This is their first official release and

released their latest installment of the "This is the Life" comp which has come to serve as a Japanese hardcore showcase. And *Best Times* puts out an all Portuguese, all straight edge comp called "Times Still Here".

In **March**, a bad bootleg of the early Dutch comp "Als Je Mar Maar Gerd Zit" came out. An anti-fascist football comp called "Music for the Terraces" came out on *Mad Butcher*. A punk version of the Rocky Horror Picture Show soundtrack came out. *Too Circle* out of Japan released the second in a series of the "Things You Own End Up Owning You" comps. And a compilation of all Tuscan bands from the "Last White Christmas" era were released highlighting this crucial period of Italian hardcore. The comp is called "Vilo Dal Graducato".

In **April**, a triple LP called "England Belongs to Me" gets released in a limited pressing of 50 copies. A live double LP gets released from sessions at a community space in Switzerland known as "Kuzeb". A Chicago comp of garage inspired punk n roll was released called "Maybe Chicago?" A comp of first and second wave New Zealand punk came out called "Move to Riot". There was a similar German triple LP put out by *Weird System* entitled "Punk Rock BRD, Die Antliche History Von Punk in Deutschland". And a 3 way split of early Connecticut bands TARGET CELLS, WHITE PIGS, and CHRONIC DISORDER was also released.

In **May** 625 released the next "Bay Area Thrash" comp featuring DESOLATION, DEADFALL, UZI SUICIDE, and others. Max bookended this with a Southern California companion called "So Cal Thrash Demolition". This comp featured the likes of BURN YOUR BRIDGES and OUT OF VOGUE. And speaking of Southern California, *Get Back* re-issued the old Los Angeles comp "Beach Blvd."

In **June**, *Cities of the Dead* released a great double LP of international crust called "Global Hardcore Noise". *Dionysus* released "Shielded by Death, Volume 3" which looked at material in the Boston and Southern Connecticut areas from around 1978 to 1981.

In **July**, *Rodent Popsicle* released a double CD of material from the current Boston scene. *Underestimated* did the same for Chicago. *Moo Cow* does a tribute to HALF LIFE 7". But the "Internationally Pist" comp from *Punks Before*

*Profits* has loads of great new bands packed onto a 7" like WARSQUAD, the PESTS, OUT OF VOGUE, DEADFALL, and HEADLESS HORSEMEN to name a few. There was an international anarchist comp released called "The S.C.R.A.P. Punk Compilation" featuring bands like CONFLICT, DISORDER, and BROKEN among others. And a label from Costa Rica put out a 28 song comp of southern and Central American bands called "Compilado Underground - Uniendo Fronteras".



In **August**, Volume 3 of the mod comp series 'Bxd Teenagers: Sixteen Great British Punk Originals' was released. *Lockin' Out* showcased some of their bands on a 7" called "Sweet Vision". The "Tutti Pazzi" comps contained volume 5 featuring some post punk bands from the Baltic region circa 1983 - 1986. And Volume 6 featured bands from the Yugoslavia around the same time period.

In **September**, *Tian An Men 89* is back at releasing punk off the beaten path. A compilation entitled "1382: The Persian New Waves: Underground Out of the Islamic Republic of Iran" was released. Luk also released a comp from Kyrgyzstan called "Bishrek is Burning". A re-issue of the "Hardcore Ljubljana" was done that featured some additions from countries that made up the former Yugoslavia. A Barcelona radio station put together an international comp called "Nuestras Voces". And *Game of the Arseholes* put out what looks to be the comp of the year with "The Time of Hell" featuring BESTHOVEN, CONTRASTATTITUDE, SISA CIVILISATIONS, DOD, and DISCLOSE.



In **October**, an all girl comp of punk and garage bands comes out on *Dionysus* called "We Ain't Housewife Material".

In **December**, *Bomp* released a "Best of..." comp that contained singles released as far back as 1978 like the ZEROS, the WEIRDOS, and IGGY and the STOOGES. Volume 11 of the "Tutti Pazzi" comps came out featuring more vintage stuff from Yugoslavia.

#### Best Compilations

9. "Short, Fast + Loud, Vol. 12" CD (Six Weeks)

This was the women in hardcore comp that accompanied this same themed issue of SF+L. The comp featured WITCH HUNT and VOETSEK and BEHIND ENEMY LINES and CONGA FURY and S.T.F.U. and others, but

my complaint was in trying to figure out the tracking listing which was in the zine. It would have been more enjoyable if I didn't have to do so much work at figuring out who I was listening to.

8. "Things You Own End Up Owning You 2" CD

(Too Circle)

The second in a series featuring VITAMIN X, WE MUST BURN, and LET IT BURN. At first I didn't think I was going to like this comp with all the bands with the name "Burn" in their name, but every band blew me away. Great second effort and I think I liked it more than the first.

7. "The Sisterhood" ep (Emancipixx)

This comp was put together by a collective in Poland and featured all girl straight edge bands from around the globe. INFECT from Brazil were the highlight, but there was also a great band from Argentina called V E N U S GENETRIXXX. The comp also came with a great booklet about the idea of the comp.

6. "Half Life - Under the Knife" ep (Moo Cow)

A tribute to Pittsburgh's often forgotten HALF LIFE. The comp took many years to pull together and I am glad that *Moo Cow* kept it up. Great versions of HALF LIFE songs including a song by DIRTY BIRD.

5. "This is Your Life, Volume 7" CD (MCR Company)

MCR has compiled their seventh version of "This is Your Life". The first edition had North American bands like the FREEZE on them. But Yumikes has evolved this series into a Japanese showcase. MCR is a label that started off doing solely scene comps from the various cities of Japan. "This is Your Life" has become the showcase for Japanese bands regardless of cities and they always turn me onto great new bands.

4. "Disturbing the Peace" CD (Six Weeks)

Here is a contemporary scene comp from the Bay Area pulled together by *Six Weeks*. Such bands as BLOWN TO BITS, BORN/DEAD, STFU, DYSTROPHY, DEADFALL, VOETSEK, IRON LUNG, SCURVY DOGS, DESOLATION, and FUNERAL SHOCK among others.



it is sick noisey distorted sounding Japanese hardcore in the vein of CONFUSE with song structure of SKIT SYSTEM and the chaotic spirit of DISORDER. It is harsh in all the perfect

ways for carving out that built up ear wax.

4. **SUNDAY MORNING** EINSTEINS "Kängnäv" CD (Prank)

The band formed back in the 90's. They feature the guitarist of SVART SNO, who briefly played in WOLF BRIGADE and some guys from the ACURSED and MARTYRDOD. The guitar has a sharp distorted bite that is exemplified by other countrymen like AVSKUM. The vocals remind me of the singer from DISKONTO. Combined they create a Swedish d-beat delivered with power, speed and fuckin' volume. The title translates to mean "Crust Fist" which was a bit of a joke, but they live up to the mock hype. I wish I had seen them on their North American tour.



5. **DIRECT CONTROL** ep (Kangaroo)

A 6 song ep that will rip you a new asshole put together by the drummer from MUNICIPAL WASTE and a group of merry co-horts. From start to finish this is fist shaking thrash out of a steel town. They'll help you get the lead out that's for sure.

06. **REGRESS** "Look Who's Pulling the Strings" ep (Lengua Armada)

When Martin, of *Lengua Armada*, told me about REGRESS I was a little apprehensive about hearing it. Given all the letdowns and false promises by re-unions and old scenesters trying to cash in on the popularity of the current scene, REGRESS had all the makings for that. But I was a huge fan of LIFE



SENTENCE and Joe Losordo was an old long lost pen pal of mine. I would consider him a close friend. So I gave the ep a listen and I am glad I did. The ep was

chucked full of some great Reagan era hardcore sounding material without it being some nostalgic re-issue. The lyrics reflect issues that have dropped out of the forefront like nuclear proliferation and homelessness yet still remain big problems in society today. And the band also drops in their jaded takes on the scene with their mock scene unity cheerleading. It is well balanced with seriousness and humour and has all the energy of the early scenes that so many bands mimic these days. I



### 3. "Bridging Oceans" 10"

(Third Party)

This straight edge comp didn't have the most amount of bands to it, but it did have quality bands and from quite a few places off the beaten path like F.P.O. (from Macedonia), THE GEEKS (FROM KOREA), LET'S GROW (FROM SERBIA), THINKING STRAIGHT (FROM INDONESIA), AND HOLD TRUE (FROM HUNGARY). NICK ALSO HAD ONXALERT AND BAD BUSINESS WHO WERE the better hardcore straight edge bands from our area.

### 2. "Internationally Pist" ep (Punks Before Profits)

This 7" was unbelievably packed with great bands doing grteat songs. DEADFALL, I OBJECT, the PESTS, OUT OF VOGUE, and so many others. And it was a 7". The bands contributed one song to each side and both sides sounded unique. It was one big hyper-ventilation of hardcore. Funnier then inhaling helium balloons.

### 1. "Hysteria, v. 2"

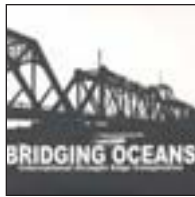
(Lengua Armada)

Part 2 of this comp was even more jammed packed then the first. And the line up was even more incredible with bands like DISSIDENCIA from Uruguay, FUERZA-X from Guatemala teamed up with bands like VITAMIN X from Holland and AMDI PETERSENS ARME from Denmark, and BRUCE BANNER from Sweden and TOMORROW from Japan and PUNCH IN THE FACE from Chicago and SCHOLASTIC DETH from California. Not one dead track on the comp. Martin does it again.

### Canadian Releases

In **January**, a Canadian d-beat band called ROGUE NATION self-release a CD called "Sedition".

In **February**, around our studio there was talk about a garage rock band from Quebec City called the AVERSIONS and they self-released a full length on CD and LP formats. Somehow we talked them into playing Studio 3. From Winnipeg came the BRAT ATTACK, who have been recently signed to *Underground Operations*. *Longshot Music* released a CD called "Destruction Sound System". Winnipeg's UNDER PRESSURE, formerly known as GUNS, LIQUOR & WHORES, release their first full length on *Sound Pollution*. *Ugly Pop* released the long awaited CAREER SUICIDE LP that later appeared on the *Deranged* anthology CD. Yet another



DOA "Best of..." collection gets released. Mopa Dean, former singer of ARMED AND HAMMERED, gets his new band out of the gates with their debut release "Rehab is for Quitters".

INEPSY release their first full length "Rock n Roll Babylon" as Yannick and *Feral Ward* continue to champion Montreal hardcore.

In **March**, the EVAPORATORS return with a full length on *Alternative Tentacles*. Montreal's FIFTH HOUR HERO start releasing material beginning with an ep of indie inspired punk. NEGATIVE GAIN were a great skate thrash band back in Oakville, which at one time was known for being the richest city per capita in Canada and on the other hand was known for the Ford Auto Plant. NEGATIVE GAIN had a killer demo and later on, after the singer committed suicide, had an amazing LP come out on *Recordmort*. Well someone booted that record and squeezed both sides onto one .... And then put it on a split LP with some NAPALM DEATH material. An odd thing to do.



In **April**, a Vancouver sxe band called BURDEN gets the royal treatment from a German label, *Dead Serious*, with an ep and an LP release. FUCKED UP's "Dance of Death" ep gets released. *Alien Snatch* releases the new VON ZIPPERS LP "The Crime is Now".

Then in **May**, 1-2-3-4 Go! Records releases a split of two bands from Montreal FIFTH HOUR HERO and SAINT CATHERINES and it seems just a little too indie for this label. *Deranged* collects all the FUCKED UP eps and special re-mixes along with a Studio 3 session onto a CD entitled "Epics in Minutes". Intolerant Messiah releases the new HEAD HITS CONCRETE material and it is a real technical mindfuck. The

KA-NIVES from Nanaimo released an ep's worth of lo-fi. *Longshot* releases a LANCASTERS CD entitled "Alexander & Gore" and the new full length by WEDNESDAY NIGHT HEROES called "Superiority Complex". Why does the LANCASTERS song "Knife Fight on the Beach" sound exactly like CAREER SUICIDE's "Quarantine"? The VAPIDS release a new ep on a label from Delaware called *Route 13*.

In **June**, BALLAST out of Montreal self-release their first ep after releasing a strong demo the year prior. LEGION666 get a split release with Sweden's BOMBSTRIKE on Germany's *Yellowdog*. *Ugly Pop*

unearths part 2 of the DREAM DATES sessions with a nod to the Last Pogo. FUCKED UP's "Litany" ep gets released. JEFFIE GENETIC AND HIS CLONES release a debut full length entitled "Need a Wave" on *Dirtmap*.

In **July**, the DISGUSTEENS release an ep entitled "Nothing Personal" on *Longshot*. *Dare to Care* out of Montreal releases a FIFTH HOUR HERO full length entitled "Collected in Comfort". *No Idea* releases a FIFTH HOUR HERO split with NO CHOICE. A new MAXIMUM RNR ep gets self-released. A new SMUGGLERS LP gets released by *Screaming Apple* in Germany.

In **August**, the FALLOUT, from Toronto, released their third CD entitled "Turning Revolution into Money" on *Longshot*. A red anarchist band from Montreal called JEUNESSE APATRIDE released their first full length entitled "Black Block 'n' Roll". The SICK FITS from Ottawa released their ep on *Big Neck*. A STARVIN' HUNGRY CD came out on a label from Montreal. The "Fists of Fury" CD by the TIJUANA BIBLES was released.

In **September**, Saskatoon's DFA released a split with Boston's BONES BRIGADE on a Belgium label called *Still Holding On*. *Deranged* releases a CAREER SUICIDE split LP with JED WHITEY from Australia. And SEND MORE COPS, a new band from Hamilton release a 6-song demo.

In **October**, HEAD HITS CONCRETE do a split with BODIES LAY BROKEN. DECONTROL out of Saskatchewan get a new CD released on *Hardcore Holocaust*. A new band from Victoria called ISKRA formed from members of BLACK KRONSTADT get a full length release called "Insurgence" released on *Profane Existence*. KNUCKLEHEAD from Calgary release a new ep on *Longshot Music* called "Cosmetic Youth". The NEW TOWN ANIMALS out of Vancouver get a new ep released on *Longshot*, as well.

In **November**, *Ugly Pop* releases the HONG KONG BLONDE "Split Finger Fastball" ep. The line up features Jonzo of FRATRICIDE fame on vocals. A new local Toronto label called *Feelin' It Records* releases an ep by an edge like band called KEEP IT UP. Out of Vancouver, the REBEL SPELL self-release a CD entitled "Expressions in Laymen's Terms". SINKIN' SHIPS from Toronto do the same for their debut CD titled

went on and did an interview with the band in the last issue of the zine and from that found out that REGRESS are not new. They had self-released an ep called "The Price of Power" back in 1996. But that was so long ago that I am going to break my own rule for restricting picks to 2004 debuts.

### 07. THE SPARK "Fashion Rats and Status Whores" ep

(Mike Fitzgeralds Records)

THE SPARK released two eps in 2004.



The first ep came out in April and was entitled "Less Slow, More Go!" and a makeshift cover was made up slandering MRR for what they felt was an unfair review of the first ep. I liked this record, but I didn't think MRR panned them in their review, so I think there was a little overreaction on the band's part. But the material nonetheless was excellent go-core with a good dose of humour and scene specific criticism. The material on "Fashion Rats and Status Whores" was a little better sounding, with more energy and they had really refined their wit. So I preferred the second ep that came out in November.

### 08. SKITKIDZ / EXHALE split ep (P.F.C.)


EXHALE is a great Japanese band and SKITKIDZ are a great new Swedish band and the pairing on an ep was with great results.

### 09. REGULATIONS "Destroy" ep (Busted Heads)



The REGULATIONS from Sweden were a significantly talked about band forming from the break up of EPILEPTIC TERROR ATTACK. Taking a decidedly more punk approach and less of a skate thrash approach the sound was very welcomed. *Putrid Filth Conspiracy* had released their first ep three months earlier which was great as well, but I liked the songs on the "Destroy" ep best.

### 10. OUTNAUTS "Nightmare Cannot Be Erase" ep (Revive)

I forgot about this ep. In fact, I didn't get a chance to go back and listen to it until the end of the year. It did come out in December so that explains why I didn't hear it until the very end. It floored me in a hybrid fashion the way the FUTURES did with the high energy rock n roll sound that still comes of sounding like it is  The OUTNAUTS fuckin rule and where the hell did they come from? There



**'Mydy'.** Sound Pollution releases the new UNDER PRESSURE 7" called "Habits".

In December, a local band called ACTION, formerly known as the CLASS, released a self-titled full length on Punk-core. A great new band from Vancouver made up of members from the ATTACK called CHUCK NORRIS self-release an ep titled "Pick Up Your Skate". DOA releases a CD of new material called "Live Free or Die" with a few good re-makes on it. A street punk band named FINAL FOUR from a small town named Jarvis release a self-titled CD on *Insurgence*.

#### Best Cdn Releases

10. **THE FALLOUT** "Turning Revolution into Money" CD (*Longshot Music*)  
Tuneful political punk.

#### 9 UNDER PRESSURE s/t LP (*Sound Pollution*)

Formerly known as GUNS, LIQUOR & WHORES re-made their sound in the likeness of "Damaged" era BLACK FLAG. It is fuckin' heavy and big and manic.

8. **LEGION666** "Die Schiesse Christus" CD (*Yellowdog*)  
Swedish influenced dark metal from T-Dot with their latest release.

7. **INEPSY** "Rock n Roll Babylon" CD (*Feral Ward*)  
INEPSY from Montreal released a great ep of MOTORCHARGED hardcore on Yannick's label. This is their first recording since then and the production quality blows away the ep. Yannick has been such a supporter of the Montreal scene and INEPSY demonstrates why.

6. **HOSTAGE LIFE** demo (*Self-Released*)  
Colin of MARILYN VITAMINS is a great lyricist and frontman. This is his long awaited new band. And they are fuckin' great. A little more indie sounding, a little more D4 sounding, but all the wise ass political lyrics to smarten us up. The demo is a little more gritty than the CD ep on Underground Operations but both are super great.



5 **FUCKED UP** "Litany" ep (*Test Pattern*)  
FUCKED UP have caught the ear of the world scene. This is the ep that stood out to us among the onslaught of releases by this quintet last year.

4. **DECONTROL** "The Final War" CD (*Hardcore Holocaust*)  
These prairie d-beat masters return with a full length on Hardcore Holocaust.

3. **ACTION** s/t LP (*Punk-Core*)  
Formerly known as the CLASS, they fine tuned the line up changed the name developed the sound and recorded an incredible demo. Punk-Core recognized it right away and got them to record this full length. A classic punk sound to these east end cats.

2 **HONG KONG BLONDE** "Split Finger Fastball" ep (*Ugly Pop*)  
HONG KONG BLONDE has been going for some

time. But Eric from CAREER SUICIDE moves out west and joins up. And then they get Jonzo from FRATRICIDE to sing. This ep represents the first recording with the new line up and it is even more impressive than their earlier demos.

1. **CAREER SUICIDE** LP (*Ugly Pop / Deranged*)  
This was the album we were waiting for. The band had releases every couple of months, but this was the earliest recording by the band and had all their hits that we know and love in a live setting. This is the definitive CS material all the other eps are just contract obligations.



were other great releases in December like the new WASTED LP and the new ILLDAD LP and the LAUKAUS 12", but the OUTNAUTS were a new band to me and that was what I was trying to focus on with my Top 10 list. Bands new to 2004.

#### Runners Up

I too had some runners up. It was very difficult to not say something about these bands.

**KYKLOOPIEN SUKUPUUTTO** demo (*Self Released*)

From Finland, I still don't know who they are but their sound is like an updated RAPED TEENAGERS.

**SOLID DECLINE / STRONG INTENTION** split ep (*Vendetta*)

SOLID DECLINE are a new band formed out of the break up of Y. It is fast and political and great.

**OUR TURN** "Step Aside" ep (*Self-Released*)  
A great new straight edge band from San Francisco

featuring MRR columnist Carl Cordova on vocals. Very hardcore sounding for a straight edge band and self-released.

**DESTRUCTION'S END** "Prepare to Die" LP (*Mike Fitzgerald's Records*)



A band that has no problem wearing their ACCUSED influences on their sleeves. This fledgling new label released their debut release. It is pretty great.

**HELLSHOCK** s/t ep (*Whispers in the Darkness*)

*Whispers in the Darkness* released this debut ep by HELLSHOCK in March, shortly after their demo came out.

#### A C T I V E

**SLAUGHTER** "Ave a Butchers" CD (*Active Slaughter*)

I have never heard of these guys from the UK but they are pretty awesome and I don't think this is their first release. Likened to the CONFLICT era UK scene this CD came out in January.

**ALL IN DEEP SHIT** ep (*GASH Records*)

This blurringly fast hardcore band from Australia had an ep come out in February on GASH Records complete with Mike Bukowski artwork.

#### W A R S Q U A D

"Arrrgggghh!!!" ep (*Punks Before Profit\$*)

This Rochester unit had their bass player release their ep in January. Great stuff. Subtle ACCUSED influences, but more angry hardcore from the rust belt.



#### CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for February 2005

| Band                         | Title                      | Format   | Label            |
|------------------------------|----------------------------|----------|------------------|
| 1. DERIDE                    | "Japanese title"           | LP       | Mad at the World |
| 2. BÜMBKLÄÄT                 | "Corrosion"                | 7"       | Despotic         |
| 3. BLOWN TO BITS / DEATHTOLL | split                      | LP       | Despotic         |
| 4. REPOS / 14 OR FIGHT       | split                      | ep       | Gloom            |
| 5. THREATENER                | "the Fastening"            | ep       | 625 Productions  |
| 6. MOTORHATE                 | "Welcome to Civilisation"  | LP       | Self-Released    |
| 7. THE BAYONETTES            | demo                       | Cassette | Self-Released    |
| 8. BAFABEGIYA                | "High Fives, Stage Dives"  | ep       | Spacement        |
| 9. FILTHPACT / AFTERBIRTH    | "A Product of Daily Grind" | ep       | Black Box        |
| 10. DISSECT                  | "Todettista Todettisuutta" | 7"       | Power It Up      |

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



# DOMESTIK DOKTRIN

*Ari and I have been writing on and off for quite a while now. At least, since I first read about their demo in an issue of Mosh of Ass. 625 Productions has released an ep. As I came to know Ari I found out that he help organizes the Balkot Collective, he runs a label and distro, he books for international touring bands, like R.A.M.B.O., CLUSTER BOMB UNIT and a whole lot more. Here is an e-mail interview that has taken months of back and forths to bang out.*

## **How long has DOMESTIK DOKTRIN been together ?**

DoDo: Approximately, we've been together for almost 3 and a half years now. We started practicing consistently in early 2001, however we've been writing songs together since late 2000. The malaise, if you wanna call it that, or disillusion that comes within the hc/punk scene at that time were midwives that delivered the birth of this heretic bastard child called DOMESTIK DOKTRIN. Initially, we were called by the name LET'S SET THE WORLD ON FUKKIN FIRE, however, on the second thought, we agreed that the name was somehow incongruent with our desire to stimulate a radical immediate response to the undesirable stagnant state of condition within the society generally and hc/punk scene specifically. Therefore, DOMESTIK DOKTRIN was born!



**Ari from Domestik Doktrin, on vocals and our interviewee.**

## **How did you form ? How did you guys meet each other and who brought who into the band ?**

DoDo: We basically came from three different bands that resulted in three disillusioned individuals who decided to start a solid DIY collective in the form of a thrashy hardcore/punk orchestra. I was previously in KOMPLET KONTROL, but we were sort of in the process of breaking up since they were somewhat discontent with playing only DIY shows, therefore they insisted me to play in a major-enterprise-corporate-sponsored show that was usually held at a big sports hall. Recently they are re-united without letting me know and interestingly they have a music video played on MTV Indonesia numerous times. Which is really devastating and obviously I do not regret the fact that I'm not in it anymore. Kenji was in HARD TO FIND, a metal hardcore oriented band. He was also bummed out when the rest of the members decided to take an offer that came from a "big" local glossy magazine and music label to do an album with the label supervising everything. Hence, he resigned from the band immediately. POINT BLANK was a band that Memet took part in. A European metal-hardcore style band that consisted of talented people who found joy in writing technical material that they wanted to take a further step by signing to a successful metal label that is totally not independent let alone practicing DIY ethics. At that point Memet strongly believed that DIY is the way that hardcore/punk or any other counter-mainstream movement should be implemented, and up until now. So, he quit the band, and when we offered him the duty to fulfill the honorable position of 6-string smashing (at that point we were still called LET'S SET THE WORLD ON FUKKIN FIRE, and our former guitar player, Adit, was asked to resign since we detected his less-enthusiastic energy than he was, plus the inability to maintain his integrity to the band's principle) and second vocal, he undoubtedly accepted our proposal and voila...DOMESTIK DOKTRIN was delivered prematurely from the womb of an innocent hostage negotiator named "optimism".

## **What made you want to start a band ?**

There are many variables involved in generating us to form DOMESTIK DOKTRIN, and one of them is this urgency to create something that is critically challenging to the

dominant cultural hegemony that is practiced by the ruling class who is now being transformed into this carnivorous mass culture or cultural industries agents, the architects of contemporary consumerist society. Previously, cultural hegemony was created, maintained and perpetuated by New Order regime, which was a dictatorial regime that was established through the horrific anti-communist massacre during the rough years of 1965-1966. Fast forward to the collapse of Soeharto's New Order regime in 1998, the freedom of expression was certainly welcome by many, however, the cultural hegemony was reproduced immediately, this time not by the ruling government, but by the media conglomerations that were rapidly commodifying every bit of cultural artifacts into products. MTV Indonesia, was one of the significant architects to this consumptive lifestyle that Indonesians are living in. Punk, obviously a promising commodity for them, and recently numerous elements of Punk have been commodified brutally by MTV and other corporate media here. Unfortunately, this notion have been embraced by many, who were previously against commodification, as a "stepping stone" to becoming "successful" (with the most reduced definition of successful equated to having tons of material possessions or pathetically justifying this action by claiming the most classical adage of "reaching a wider audience". If we put ourselves in Hegelian dialectic of thesis, anti-thesis and synthesis, in Indonesian hardcore/punk phenomena, I must say that we're the anti-thesis of how Punk (thesis) has already become here. I'm talking specifically in Indonesia, since I believe that the development of Punk/hardcore is contextually different from one country to another. However, with other who still believe in the significance of DIY ethos, we are in this corridor of progress reaching to the positive independent and critical synthesis of Punk/Hardcore.

## **The first time I really read about a scene in Indonesia was in one of Felix Von Havoc's columns when CODE 13 toured Asia. What is it like to be in a band from a place like Indonesia ?**

Yes, I've read CODE 13's South East Asian tour diary in *MRR* sometime ago, and it's very empowering. However, Indonesia was not toured by them, since there were not many people ready to organize a foreign band touring Indonesia, at that moment. There had not been international hc/punk bands touring Indonesia, or even just having a single show. Not until in 2000, a Seattle-based band, HIMSA, did a single show here in Bandung. But I would think that HIMSA did not count as a band that attracted many scenesters who are committed to DIY ethos, although ironically almost 700 people showed up. Maybe because it was the first foreign band that played here. However that was the kick-off of international bands to include Indonesia on their SE Asian tour.

Though up until now international bands that played here are still a handful to be mentioned. Nonetheless, there are international bands that have significant impact on the development of punk/hc scene, particularly DIY hc/punk, when they did touring here, to name were WOJCZECH from Rostock, ex-East Germany and Philly's R.A.M.B.O, both of the tour were coordinated by me and the DIY collective that I'm involved in - The Balkot collective. Anyway, back to the question, what is it like to be a band here in Indonesia? I would say that it's a double-edged sword being in a band in Indonesia. On one side, bands can be a powerful medium to socialize, promote and generate socio-political transformation. And this is the foremost reason why I still have faith in supporting DIY bands that have crucial opinions and critical commentaries. Plus they suggest solutions to the unjust contemporary situation here in Indonesia. However, being in a band, on the other hand, might institute a particular form of patron. The blind reliance on what the band orator or as a whole collective conveys without asking them back critically is a lot of times discouraging. But this can be overcome by initiating or stimulating people who are connected to us. Whether it's people who come to our shows or just write letters or e-mails, to critically respond to what we have uttered at shows, since I always do interactive discussion with the crowd at the show, therefore I usually encourage them to come and have a conversation about anything with me and the rest of the band, right after the show or inviting them to come to the weekly DIY collective meeting. Some people reacted with an enormous amount of enthusiasm, and some just remain apathetic.

**But I briefly remember Max talking about how the scene in Indonesia was developing and he recommended to bands to tour there. What is the scene like? What bands are from Indonesia and what kind of bands are they? Who would you describe some of the bands that are coming out of the DIY scene in Indonesia? Also can you give us a perspective on the various scenes based on the regions in Indonesia, as I believe Indonesia is a series of islands. Does that have an effect on the**



Artwork by Kenji

#### scenes?

DoDo: Hardcore/Punk scenes in Indonesia are, for lack of a better word, still in their infancy in my opinion. Meaning, that in general, the understanding and implementation of what considered to be essential platform of punk, independent community and remaining critical of everything, have yet to be achieved by many. No doubt that hardcore/punk was imported during the dictatorial regime of Soeharto's New Order where media was dominated by the ruling government as their propaganda machine, therefore access to alternative forms of self expressions and art were extremely limited. Anything that came as a protest to the regime was immediately labeled as either unpatriotic, communist, or anti-Pancasila (the Indonesian state-philosophy that is based on various religious belief and sets the foundation for the constitution of 1945). In other words, critical thinking and public protest were automatically crushed by labeling it as "subversive" acts. Not until 1990 the single-media domination literally dictated what people wanted to watch, hear and read. Even Karl Marx's books were banned at that time. When commercial radio was given permission to focus on special segmented audience, youngsters at that time found radio that played hard unconventional music such as metal or

early 'grunge' as an oasis in the dessert of boredom, frustration, and anger. Metal music was significant, however people grew out of it since they were socially forced to become "grown ups" and started doing what society expected them to do. When punk was introduced to a lot of young thirsty kids in the late 80's and early 90's, it somehow offered a sensible solution to the limitless cruel reality of socially stratified life where the gap between "the haves" and "the haves-not" is enormously wide. Although, I will not deny the fact that punk was introduced by upper-middle class kids who had the opportunity to travel abroad and discovered punk, bought a lot of records with their parents money, and came back to Indonesia to become punk prophets. The implication of this is that, what was imported initially is not the philosophical / political foundation of punk. Instead, it's the intangible artifacts of punk that were transferred immensely. Even zines as an important form of communication in a subcultural / counter-cultural activity were unheard of or unnoticeable. It was undoubtedly style over substance all the way. Important issues such as the DIY ethos, anti-racism, anti-capitalism, anti-sexism, anti-homophobia, and other crucial points of punk as a movement were only discovered later in mid-90's. That's why a contradictory form of punk immersed at ease without any resistance. Shows were held by enterprises who cooperated with multinational corporations like McDonalds or Sprite to sponsor these so-called underground gigs. Even though the term "underground" was only used to describe the eccentric side of the Indonesian alternative music scene, not necessarily underground in DIY sense. Then it became worse when MTV established their kingdom here. Punk was obviously a promising commodity. Many old punk veterans started to rationalize their compromisation with them joining major labels and sponsored by commercial clothing companies and so on. Those who are disillusioned with this became pessimistic, nihilistic, and skeptical of punk. Consequently, refusing to be associated with punk and gradually growing out of it were seen as a logical step to overcome the frustration. Nevertheless, people who still believe in DIY started to communicate with one another who have the same vision of punk through zines, mailing list and organizing shows collectively, with no corporate sponsorship and or government interference. DIY collectives started to spring up in different regions in Indonesia. Exist to improve local hardcore/punk community that operates on DIY ethos, politically, and environmentally active, moreover uncompromising to the commodification of any forms of counter-culture conducted by culture industry architects. However, the networking of DIY collectives that involve bands, zinesters, show organizers, screen printing and merchandise producers, illustrators, etc. has started to work







effectively, contemporarily speaking. Although the fragmentation of DIY punk and the commercial oriented ones is more pronounced today than it was many years ago, I'd think that this phenomenon is inevitable, and I guess it's happening all over. But for me, I guess many people who still believe in the essence of punk, are a lot more enjoying and enthusiastic being active in hardcore/punk community nowadays than many years ago, because we know that we are not in this alone. Yes, Indonesia is an archipelago. Consisted of more than 13.000 islands and islets. Included in it are the five major islands stretched from the northwest of Sumatra (Aceh) to the southeast of Irian Jaya (Papua). Due to geographical circumstances, it is somewhat inefficient to travel from one major island to another one. Although Indonesia is the fourth most populated country in the world with more than 200 million people, roughly 60% of the population are resided in Java. Thus, Java (West Java, Central Java and East Java) plus Bali are the most densely populated provinces nationally. When it comes to hardcore/punk, I guess it is unfair for me to talk about punk/hardcore scenes in Java only, however it'd be unfair also to speak about other scenes outside of Java while I've never been out of Java before (due to insufficient financial situation, and it's not cheap to travel from one island to the other) although I remain in contact with a lot of people who are active in their



Memet from Domestik Doktrin, on guitars.

space called Balai Kota Bandung (Balkot). Bands that come out of this collective are dedicated to the DIY principle and political activism that make them significant. First we have MANUSIA BUATAN ("artificial human") that is a 4-piece collective that has unique style of fast hardcore punk armed with straightforward lyrics that talk about animal welfare, human rights and attack on fascist forms of religious institutions. The DEATH CULTURE are a 3-piece band that was formerly known as A.F.F.L. Sounding like early 80's New York hardcore they have recently metamorphosed into a raw fast-paced thrashcore unit that is provocative, and lyrically challenging. A crucial straightedge band called FREESOUL also plays an important role in empowering the DIY scene, they're influenced by mid-80's straightedge sound combined with their own unique character. MUNTAH ("vomit") plays speed hardcore thrash with a metallic edge to it. They recently put out an EP on tapes, duplicated manually by dubbing tape after tape. BENNY COMPO is another powerful fastcore band that comes from the southern part of Bandung. They play intensely fast but in total control. Recently they released a split tape with a youth-crew oriented band called CHANGE FOR ALL. An important release. There are many other DIY bands coming from Bandung such as BONES BRIGADE (not to be confused with the American one), MUNTAH DARAH, SADNESS KILLS THE SUPERMAN, POSITIF POWER and MAWAR BERDURI. Jakarta, the capital city, on the other hand, offers an array of diverse punk/hardcore style. MARJINAL is one of the most prolific anarcho-punk bands. They were previously known as ANTI-MILITARY. They have released a demo and a full length album on tape. DISLIKE is another band that has the same anarcho-punk style as MARJINAL. They're basically from the same collective named AFRA (Anti-Fascist Racist Action) that also runs a gallery collectively called *TempEquality*. ALLNATIONDEATH is one hell of a band that has crust-grind influence in their sound. They have released two tapes, *Third World Resurrection* and *Neo Imperialism*. THINKING STRAIGHT with their consistency in playing powerful old style hardcore in the

respective scenes outside Java, such as Aceh, Makassar (Sulawesi), Lampung (South Sumatra), Medan (North Sumatra), Banjarmasin (Kalimantan/Borneo) and other places all over Indonesia. Let's start with Bandung, the city where I live. We have a DIY collective that conducts weekly meetings for discussions, workshops, book and zine reviews or just to hang out at a public

vein of CHAIN OF STRENGTH and CRIPPLED YOUTH comes out as one of the rawest straightedge bands in Indonesia. They joined the international straightedge compilation "Bridging Oceans" on *Third Party* and it came out pretty good. TASTE OF FLESH, comes from a small town near Jakarta called Depok. They are well known in the DIY hardcore community due to their energetic fast-driven hardcore with slight melodic element to it. Another crucial band coming from Jakarta are the infamous TERSANJUNG13. A productive crust grind band that always sets the crowd wild at shows. They are truly the mastermind of turning people into a euphoric state with their aggressive yet filled with humor grind music. RELATIONSHIT is also a significant 5-piece band from Jakarta. Sounding extremely harsh and tormenting. RELATIONSHIT! glorifies the importance of independence in the punk realm. This is demonstrated in one of their songs entitled "Viva Street Gig!" based on their experiences playing in a very DIY show funded collectively and held at a sidewalk in one street in Jakarta. No legal permit, no nothing. Just play and having an amazing fun! They will be touring Malaysia / Singapore / Thailand this coming August hopefully! (By the time this interview was completed, they already went touring to Malaysia and Singapore) TANPA BATAS are really amazing as well. They are committed to the scene quite largely. Their singer is the drummer of RELATIONSHIT. Ega, is his name. He runs a label and a zine called *Stop N Go!*, a very productive scenester. In Central Java, Yogyakarta is the capital city of the province, comes one of the incredible thrash hardcore bands in Indonesia. They are MORTAL COMBAT. They play a really unique thrashy hardcore with distinctive vocal character. A very potential band. From East Java, EXTREME DECAY brings us the most vigorous grind punk sound that ever existed. They are from a city called Malang. Seriously productive and very influential. There is also one collective/duo that plays a substantial role in Indonesian DIY scenes, HOMICIDE. They may not sound hardcore/punk since they are a hip-hop rap duo that speaks politically charged issues on their lyrics and spitting idiosyncratic staccato blend of rap. Absolutely, they are a pretty potent group that I have high respect for. There are many other DIY bands that come from other regions in Indonesia, however I don't think I can mention them all here. Nevertheless, if there's anyone out there interested in knowing more about the Indonesian scenes (bands, zines, collectives, etc.) or would like to acquire contact addresses of bands mentioned above, do not hesitate to contact me at: [ernestokore55@bdg.centrin.net.id](mailto:ernestokore55@bdg.centrin.net.id) I'll gladly answer your questions.

**Can you tell us about the collective ? Is the collective responsible for just putting on shows or are you involved in other activities?**



**Kenji from Domestik Doktrin, on drums and the graphic artist behind the band the graphic artist and artwork supplier for national/international DIY communities.**

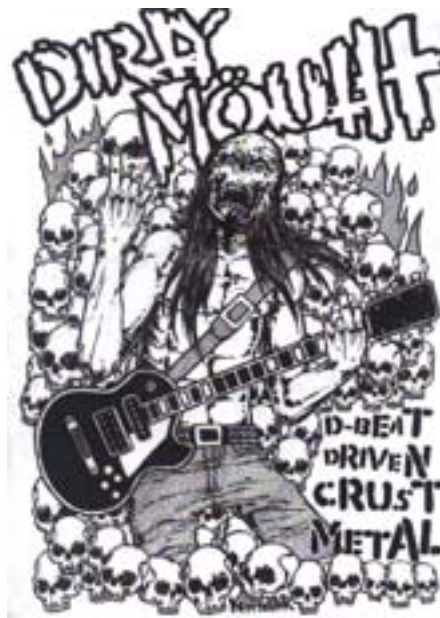
Yes, this collective does not possess a name actually, although people often times refer to it as the Balkot Collective. But recently we've been thinking about calling it "Reclaim the Stairs" Collective, cuz we're hanging out at the steps of the city hall building. Balkot is abbreviation of Balai Kota that literally means City Council Hall. The name stems from the fact that we regularly hold our meetings in front of the city administration's office since it has a little park equipped with relaxing ambiance and trees that make it tidy. The collective started as a momentum for people who previously involved in other collectives but ultimately disenchanted by the recent development of punk/hardcore here in Bandung, has lost its direction, co-opted by the corporate profit orientation. Our initial agenda was just to hold weekly meetings that normally consist of intense discussion with topics ranging from scene-related topics to socio-political, environmental, and literary issues. Then from there we have organized numerous kinds of social-oriented activities such as organizing read-write-count teaching for children on the streets (on Merdeka street primarily) and helped them how to learn basic English. Unfortunately this program was stopped because we were not gaining any support by people who were secretly seeking profit out of these children's misfortune, i.e. their so-called "fathers" that claim to be their beneficiaries while they're factually exploiting these kids by making them perform musical acts on the street from morning till 6PM. Then they will take the children's money and buy them only lunch and supper. These children are supposed to be enjoying their time as kids while here they were running around barefoot in the street without even knowing how to read and write. But we're not losing hope, we will attempt to execute this

program again as soon as we have adequate amount of human resources. The collective is occasionally putting on shows, but not a lot since here in Bandung and I guess in Indonesia, DIY venues do not exist immensely. Therefore it's hard to hold shows consistently! At this moment we focus on doing various workshops, from DIY button/pin making workshops to artwork drawing workshops. Later this month, hopefully we will do a silkscreen painting workshop with more complete equipment. This coming August we will also be responsible for putting on a show with an Australian anarcho folk singer named Steve Towson who will be touring South East Asia next August.

**Can you tell us about what happened in the recent elections in Indoensia ?**

DoDo: Well, the general election that was held last April and last month for the presidential

election turned out to be a little longer to finish. Since none of the candidates reached the minimum of 50% votes to become president, a runoff will be conducted this coming September. The July 5th election took place six years after the ouster of longtime dictator, Suharto, and was seen as a key step in the transition to democracy. The election itself was a massive enterprise yet failing to get almost 155 millions eligible voters spread across 13,000 islands to actually execute their rights to vote for presidential position. Although it was the first direct election that selected a candidate compared to previous mechanisms where presidents were elected by lawmakers acting as an electoral college. Despite this fact, the majority of Indonesians were enthusiastic in embracing this new system of election yet a vast number of people were reluctant to vote, "GolPut" (Golongan Putih) is what the media nicknamed the people who do not use their right to vote and remaining abstain. I'm probably one of the people that are categorized as GolPut since I did not take part in that political event, although I'm not very keen in calling myself that name. The way I look at the election is that it was nothing more than a euphoric celebration of state capitalism. A glorification of voices that can be bought and sold. A representation of politician's soap opera. Just take for instance, a populist candidate who was forecasted to win the presidential election, Susilo Bambang Yudhoyono, the 54-year-old ex-general has promised repeatedly during his campaign answers for Indonesia's endemic poverty, corruption, separatist wars and religious friction, but he has offered few details and concrete solutions. What he was saying was nothing more than political rhetoric, and that of course is not something surprising, considering his military background. He was one of the architects of military oppression in various regions in Indonesia that includes work in East Timor and his alleged role in human rights abuses. He gained a lot of support due to the fact that people sympathize with his previous position as Megawati's security minister where he made effort to bring peace to the restive province of Aceh last year, however his effort was unappreciated when Megawati sided with hard-line army generals demanding an offensive. Therefore people tend to see him as the new promising "doctor" that will save us all from these severe wounds and ailments. But I've always been skeptical of him and the other candidates. Different bottles same wine! Megawati Sukarnoputri (current president) who also runs for the second time emerged as a popular politician in the tumultuous days following the 1998 ouster of Suharto, and as suspected before, her party won more than a third of the vote in free elections in 1999. However, her administration has yet to solve the neverending turmoil in Indonesia. Her popularity waned because of her failure to combat corruption or improve the economy also a perception that she is aloof and



**Artwork by Kenji**





Andri from Domestik Doktrin on bass with Ari to the right.

indifferent to the concerns of the people. She is predicted to lose in the next round of the presidential election. Another candidate that stands out would be the other ex-military general named Wiranto. He also gained popularity recently and is suspected to win in the run-off. But I see him nothing more than one of the remaining “Orde Baru” cronies that desire to bring the New Order regime back in power through its political tool, Golkar, as their party. And he’s not innocent either. He is a former commander-in-chief of the armed forces who has been indicted by U.N. prosecutors in East Timor for crimes against humanity allegedly committed in that former Indonesian province in 1999. And you would not believe how many billions of Rupiah were spent on this election while a significant portion of the population of Indonesia still live under the poverty line. This is a sad situation indeed. That’s why I’m skeptical of this election. It will never be the finest solution.

**Can you tell us about Indonesia’s involvement in East Timor and how that relates to the current crop of candidates running for President ?**

DoDo: As I am writing the answer for this interview, Susilo Bambang Yudhoyono has officially won as the winning candidate for presidential position. And this sucks big time! Although I did not participate in the so-called democratic election last April and last September for its run-off I had this wish that it should be at least not an ex-military general who won the election! The perpetuation of human rights violation and crime against humanity that were executed during Soeharto’s regime will be inevitably conducted. East Timor is undeniably a concrete example of their brutality. This was all started when the eras between Sukarno and Suharto were connected by this greedy ambition to build a unitary state whose territories would extend “from Sabang [an island northwest of Sumatra, also known as Pulau We] to Merauke [a town in southeastern Irian Jaya].” Although territorial claims against Malaysia were dropped in 1966,

the western half of the island of New Guinea and East Timor, formerly Portuguese Timor, were incorporated into the republic. This expansion, however, stirred international criticism particularly from Australia. East Timor and the small enclave of Oecusse on the north coast of the island of Timor were part of the Portugal’s overseas empire, however, they were extremely poor and suddenly neglected

when officers of Portugal’s Armed Forces Movement, led by General António de Spínola, seized power in Lisbon in April 1974. Convinced that his country’s continued occupation of overseas territories, especially in Africa, was excessively costly and ultimately futile, Spínola initiated a hasty “decolonization” process. In East Timor there emerged three political groups that favored three different demands. One is called the Timor Democratic Union (UDT). They favored the continued association with Lisbon. The other one was the Revolutionary Front for an Independent East Timor (Fretilin). They demanded full independence, and the Popular Democratic Association of Timor (Apodeti) favored integration with Indonesia. Indonesia expressed its response through its minister of foreign affairs with an all-embracing and fully supportive gesture of leaving all up to the Timorese to determine their future, that Indonesia would adhere to the principle of self-determination for all peoples. However attitudes had apparently changed by the summer of 1974. Jakarta, the capital city here

referred to as the government of Indonesia at that time, was very suspicious and threatened with the existence of Fretilin, particularly with their leftist political rhetoric. This is all due to the fact that Soeharto’s regime was built based on an anti-communist massacre circa 1965-1966 where millions of people were inhumanely murdered just because they were suspected to be communists. Consequently, Jakarta began actively supporting Fretilin’s opponent, Apodeti. Fears grew that an independent East Timor under Fretilin could become a beachhead for communist subversion. And later in September 1974, Suharto and Australian Prime Minister Gough Whitlam had a meeting. Whitlam acknowledged that it might be best for East Timor to join Indonesia but that the Australian public would not stand for the use of force. This acknowledgment seemed to open the way for a more forward policy. And the fears of communist subversion were crystalized by external factors such as the conquest of South Vietnam by communist North Vietnam in May 1975 and the possibility of a Chinese takeover of the Portuguese colony of Macao. By mid 1975, Fretilin had become the most dominant political force inside East Timor, and its troops seized the bulk of the colonial armory as the Portuguese hastened to disengage themselves from the territory. An abortive coup d’état by UDT supporters on August 10, 1975, led to a civil war between Fretilin and an anti-communist coalition of UDT and Apodeti. Fretilin could occupy most of the territory, and seeing this possibility of winning the civil war by Fretilin, Jakarta reacted quickly by giving UDT and Apodeti clandestine military support. This when all the violation began. On November 25, 1975, Fretilin proclaimed the Democratic Republic of East Timor. Jakarta responded immediately. On December 7, Indonesian “volunteer” forces landed at Dili, the capital, and Baukau. By April 1976, there were an estimated 30,000 to 35,000 Indonesian troops in the territory. On July 15, 1976, East Timor was made Indonesia’s twenty-seventh province: Timor Timur. A province that was built on massacre and shameful mistreatment of Timorese people by the Indonesian troops. Indonesian troops carried out a harsh campaign of pacification that inflicted grave suffering on local populations. Through the late 1970s and 1980s, accounts of military repression, mass starvation, and disease focused international attention on Indonesia as a major violator of human rights. An undetermined number somewhere between 100,000 and 250,000 of East Timor’s approximately 650,000 inhabitants died as a result of the armed occupation. And now, these people who are part of this predatory action unashamedly stepped up for leading Indonesia politically without having any guilt that they were responsible for the suffering of a nation that is now the poorest country in the entire planet. Shame on you, Bambang Susilo Yudhoyono and Wiranto!



Artwork by Kenji

**Those are staggering numbers. That is like close to one in every three people that was killed. That definitely qualifies as genocide. How can the military continue to rule ? Is the opposition to the military split ? What are the chances of an uprising taking place in Indonesia, especially given that there was already a slaughter and fear and intimidation are part of the subtext to political life ?**

*DoDo:* Oh yea! That certainly fits to every definition of genocide that you will come across in every dictionary of crime against humanity, sadly for 32 years of New Order regime control over Indonesian society, all these hideous facts were hidden behind the disguise of democracy and sovereignty where they used a lot of euphemisms (e.g. in school textbooks and mass media coverage) to unjustly describe what was going on in East Timor as an act of fulfilling the myth of unitary state. I want to make it clear that today East Timor is an independent, sovereign country, although there was a 'scorched earth policy' implemented by the Indonesian military and para-military 'militias' i.e. death squads set up by the Indonesian military. But yes, East Timor is no longer under Indonesian control. They have gained their freedom through a referendum in 1999. So, the military that invaded East Timor in December 1975 was Suharto's New Order tool of geopolitical expansion that was unsurprisingly backed-up by the U.S. government through its weaponry aid and political support. The day before the invasion, Secretary of State Henry Kissinger and President Ford went to Jakarta, the capital of Indonesia and met with Suharto. They had the go-ahead for the invasion. They flew off to meet with their close friend, Ferdinand Marcos in the Philippines and Suharto sent in soldiers by air, by sea, by land, and bombed East Timor. The carnage was unbelievable. The killing was massive in the first few days. Thousands of Timorese were killed. They would drag people out of their houses, bring down their families to the harbors, Dili, the capital of East Timor, and shoot people into the harbour as their family members counted them off into the sea. The whole sea became red. From an article that was written by Amy Goodman, Suharto met with Ford and Kissinger because there is a bilateral agreement that Indonesia has with the U.S. that they will get weapons from the U.S., but they will not use them for offensive purposes. And here they were using them for offensive purposes. He wanted to make sure that the weapons flow and all the support for the U.S. would not end when they invaded East Timor. Well he got the go-ahead and he did it. And for the next 4 years after 1975, the killing got more and more intense. In 1979, villages were moving up into the mountains. Whole villages were just leaving because the Indonesian military were moving into villages and killing people. They would go up into the mountains. The Indonesian military would surround the mountains and starve them out. Those that



didn't die would come down and they would be put into these settlement camps. They wouldn't be allowed to farm and they would simply die of starvation or of massacres of which there have been many over the years. This was a total destruction. But Suharto and his New Order regime finally met its demise in 1998, when he was forced to step down from his throne by the Reformasi Movement that was initiated by large-scale student revolts and social uproar. Riots were everywhere, but the climax was in Jakarta, precisely at the House of Representative where most of students and activist occupied the offices and demanded a full resignation of Suharto and a tribunal for him to face. This was the dawn of East Timor's hope to become fully-independent and self-sufficient. Free from any kind of interferences. Although Suharto has stepped down for almost 5 years now, and we've had 2 general elections and three presidents plus one transitional president, the legacy of his militaristic legacy is still apparent. Military force has been re-asserted itself under the guise of a democratic, 'civilian government'. This is what we have at this moment with what we have just witnessed during the presidential campaign and election. They have been reinforced into these 'national saviours' that are internalized in the mind of Indonesians. And the peak is undoubtedly completed by the rise of Susilo Bambang Yudhoyono to the presidential seat, and devastatingly people are still ignorant about the inhumane and predatory actions that he undertook in East Timor and Aceh and are euphorically embracing him as the legitimate 'khalifah' of the nation. As for the opposition, during Suharto's New Order, they were non-existent. Maybe a few dissenting opinions or dissidents would stand up and voice objection to his policies, but they would likely be exterminated afterwards. They were suppressed or prosecuted for committing subversive acts.

This was all due to the fact that the New Order regime was built on the anti-communist massacre during the years of 1965-1966. Once again, it was all partly because the role of the U.S. government with its foreign policy towards ex-European colonial countries that was undeniably unjust. It was a double-standard policy. The rule was if nationalists in one particular Asian colony were leftists (e.g. in Vietnam) then the U.S. would support their imposition of the European colonial power, however if nationalists in one territory were safely non-leftists (e.g. in India) the U.S. government would support its independence, and this was factually speaking a way to remove them from the exclusive jurisdiction of a rival power, which was the Soviet Union at that time. Therefore, for Indonesia, Sukarno (the 1st president) was seen as a threat because he appeared to be a dangerous neutralist, and under the Eisenhower administration, Washington attempted to subvert Indonesia's fragile democratic government, however, these efforts were unsuccessful. So, the U.S. shifted its strategy to building up the Indonesian military as a counter-weight to the mass-based Indonesian Communist Party, which at that time had a major following approximately ranging from one to several million supporters (won 16.5% in the 1955 general election). The third largest party in the nation. And as a result, in 1965, this approach bore fruit when a military coup, accompanied by the slaughter of somewhere between half a million and a million communists, suspected leftists, and ordinary peasants, deposed Sukarno and installed General Suharto in his place. Washington cheered the coup, rushed weapons to Jakarta, and even provided a list of Communist Party members to the army which they rounded up and killed. According to a CIA study, "in terms of numbers killed" the 1965-66 massacres in Indonesia "rank as one of the worst mass murders of the 20th century." The United States



**Memet on guitars he also runs a small DIY Store called Endless.**



established close military, economic, and political ties with the Suharto regime, without any doubts. Although opposition emerged in final years of Suharto's regime, this was all exterminated not by military force and what not, but by lacking much experience and/or historical continuity, because even when it emerged, it was very small and in a weakened state...and to be honest with you, I have no profound knowledge where all of these revolutionaries have gone now...demoralization was inevitable, I guess!

**Thanks very much for the historical background into your country. I want to shift things back into the punk rock scene. You were mentioning to me that there are a few bands playing in Indonesia now from places like Europe and North America. Who has played in the last little while and when did some of these shows start happening ?**

**DoDo:** Well the last one was the mighty straight-edge anarcho cyclists from Philly known by the name R.A.M.B.O. They came here in April. It was monumental! I believe that it was a peak moment for all of us here in Indonesia watching these guys playing right before our eyes and to get to know them personally. They were unparalleled! The last show they did was even more spectacular. It was in a small outdoor badminton court located in a 'kampung' (slum area, poorly maintained neighbourhood) around 2 o'clock in the afternoon! Extremely hot, but rejuvenating! Imagine this, playing live to non-hardcore folks like old mothers carrying their babies, 7 to 8 year old elementary school children and a bunch of wild roosters and dogs. Truly inspiring. And surprisingly, after the show, all these children requested their autographs written on their schoolbook and the number just kept escalating. That's just one of the great stories of their tour here! We had a blast. I happened to be their coordinator, and I treasure everything that I took from the tour as



Artwork by Kenji

irreplaceable mementos. I cried when I accompanied them to the airport and said goodbye. It was my transparent moment. And I'll never forget that! OK, before RAMBO we had, in chronological order: HIMSA from Seattle, WA in the year 2000. They were the first international band (in terms of their hardcore / punk connection, because if we're talking mainstream international bands, METALLICA and SEPULTURA or way back to the 70's, DEEP PURPLE. These people had initially come to Indonesia. They only played in Bandung and stayed only for 2 days. A great show although I think not many people were into their stuff, moreover because they were on *Revelation Records* already at that time, therefore it was not really enthusiastic for DIY-oriented individuals. But it was a great show, I admit. Awesome local acts and conducive atmosphere. Then came WOJCZECH from Rostock, Germany in 2003. I think they're the first DIY band that toured Indonesia with more shows done than HIMSA and received tons of positive feedback from people here. The last show they did was in Jakarta on a busy street (a street gig) with electricity provided freely by stealing current from existing power lines. Someone had to climb the pole and did a few maneuvers and voila, there was power for the amplifier. There's a documentary made by them about their South East Asian tour. It's remarkably state-of-the-art documentary because it's not just focusing on the shows or the scenes but also on the day-to-day cultural interaction that they encountered throughout the tour. Check out their website at [www.sensitivewormrile.de](http://www.sensitivewormrile.de). Amazing live band too. Their drummer is crazy. Next were two melodic punk bands from Germany called SKIN OF TEARS and FREE LIVING INSANITY. I do not have adequate knowledge regarding this one because it was organized by an established profit seeking event organizer that we knew nothing of, and from what I heard their concerts were huge and lots of dough was made! BATTLE OF DISARM, POWER OF

IDEA and VOCCO PROTESTA from Japan came later in early 2004. It was a stopover show. They were here (in Jakarta) only for one day because they had another flight waiting to take off the next day. I'm sure they were exhausted but I think they had a great time! Then came RAMBO in April 2004. There was also a death-metal band from the U.S. called DISGORE that played in Bandung. One show only. But that didn't seem to be successful, because the tickets were too expensive, like almost Rp.50.000 (a regular DIY show would cost around Rp.3000 to Rp.5000) and the band was very demanding from what I heard. Maybe because it was organized by people who don't find the DIY networking useful and resourceful. Besides bands, there's also a one man project or solo punk performance by Steve Towson from Australia. He did an extensive South East Asian tour last August. It was superb! He did play wonderful music with powerful satirical lyrics and beguiled people with his communication ability. Check out his website at: [www.stevetowson.com](http://www.stevetowson.com). And now we're anxiously waiting for these following bands to come and play here in late 2004 and early 2005. It's gonna be a busy year for us. The bands playing are MY DISCO! from Australia, PISSCHRIST from Australia, PACK from Switzerland, SOL from Germany, BARACKCA from Hungary, and two solo punk rock artists: RACHEL JACOBS (USA) and ONE MAN NATION//Mark (Singapore). The closest show is BARACKCA from Hungary. They are coming here in early December. My label, "I.N.K.O.H.E.R.E.N.T DIY-Nutritionist", is re-releasing their latest EP entitled "Open Your Mouth", so that people will be informed prior to their show. I really hope those bands are positively coming and have kick-butt experiences when they're here! Let's see....

**DOMESTIK DOKTRIN play a style of hardcore associated with the recent Japanese scene. I am thinking mostly of the fastcore scene that has developed in Japan. Who are your influences ?**

**DoDo:** Speaking of influences, I think contemporary Japanese hardcore bands only have a small portion in our musical depiction. Not that we are taking it for granted but we just never deliberately followed the Japanese hardcore sound initially. Of course, musically we were influenced by the sound of mighty S.O.B and SYSTEMATIC DEATH for the old school and REAL REGGAE plus BREAKFAST for the recent ones, but we were also being exposed to a lot of early 80's European sound in the vein of NEGAZIONE, HHH, and MOB47. And more importantly we were influenced by our surroundings also, our friends bands that play slightly similar stuff which was not very common at the time when we started. Bands like xMANUSIA BUATAK, ANJINGTANAH and APARATMATI were also primal to our early days of existence. Of course when you listen



**Sam Sam, Kenji's one show replacement drummer, also plays in a crust band called MAWAR BERDURI.**



Domestik Doktrin ripping it up live at the Tanjung Sari DIY Gig 2004.

to the “Manufakturing Karma” EP, the Japanese sound is more pronounced than anything else, but honestly we didn’t intend it to be like that. We just wrote songs that we felt connected to our thirst and hunger for energetic powerful hardcore sound, and thought provoking lyrics. That’s why we feel that our first EP (“Manufakturing Karma”) does not capture what we actually pursue. Our new material, on the other hand, has been written for almost 2 years now, but has not been recorded yet is more characteristic of our sound. The first EP was more like “we gotta play thrashy more than any other bands around” thing, therefore we didn’t give ourselves a chance to explore what we essentially wanted music wise. And letting ourselves being boxed in to these hardcore subgenres that a lot of the times is not liberating. Frankly, I have problems with bands who only want to play fast snotty thrash but what they seem to care the most about is how to impress girls with skateboard tricks and screaming generic skateboarding slogans while their surrounding neighbourhood is being bombarded by nutty religious fundamentalists who beat up people because they are not fasting (this month is Ramadhan, a fasting month for muslims) or semi-fascist student regiment who implement military techniques to initiate new students (freshman) as a part of the so-called ‘tradition’. There are a lot of things that are so wrong that most hardcore bands here seem to neglect. But I’m not here to preach or pretentiously claim a ‘holier-than-thou’ attitude to those bands, because I’m aware that many things are imported from the west or Japan ... are adopted here literally and imitatively, however, the substantial form of it is often overlooked. So when they write lyrics about skate and destroy or bandana posing maybe it’s how they view Japanese or U.S. ‘big’ thrash bands as the ideal form of hardcore/punk, without contextualizing to our situation.

**How did the record with 625 Productions**

**come about ?**

DoDo: I’ve been in touch with Max Ward for couple of years before the EP came out, although I came to know him pretty late though. I knew that he was in several significant DIY hardcore bands but not until I read this interview of him and WHAT HAPPENS NEXT? on a Dutch straight edge zine that I took the incentive to write him e-mails, and also because I didn’t know his e-mail address before that (international regular mail is somewhat expensive here, so e-mail is more reasonable) and proposed the possibility of trading a few 625 records with some local Indonesian hardcore/punk tapes. Surprisingly, my mail was replied and he had agreed to do the trade deal. So we did. Then I told him that I’m in a band called DOMESTIK DOKTRIN and I sent him our demo. He responded positively and looked forward to hear us record the songs in the studio. And so we did the recording. I sent him a copy of the 11 song CD....and we couldn’t believe our eyes when we saw an e-mail from him with its subject



**The banner reads “Ayo, Jadikan kami komoditas”, which translates to mean “C’mon! Commodify us, motherfucker!”. This is basically an ironic call for all those culture industry agents to make us a commodity. It’s a fukk you to the popular culture capitalistic new talent seekers.**

that’s just beyond our imagination... “Let’s do the EP!” ....and those spoke “Manufakturing Karma” EP. He’s just such a wonderful guy. A very supportive person. His contribution to the international DIY hardcore/punk especially the 3rd world underground punk scene is unparalleled!

**How has the ep helped the band ?**

The 7” EP has done an enormous amount of contribution to the insignificant existence of DOMESTIK DOKTRIN. One of the concrete examples would be the infinitive quantity of borderless communications that we have with people from various countries that we haven’t heard of before...or maybe we do have knowledge about the country but we didn’t have any awareness that hardcore/punk exists in that particular region. Well maybe that’s the same reaction that people have whenever they hear Indonesia has a very active hardcore/punk scene, but coming from a lesser-known country like Indonesia and receiving letters and/or e-mails from countries like Serbia, Croatia, Bosnia, Israel, Peru, Guatemala, the Arctic and whatnot just gives us this hard-to-verbalize feeling of happiness and joy. It encourages us to be more productive and responsive. And particularly when people want to re-release our stuff in their countries or invite us to come and play in their country although it’s never been concretized since we obviously cannot afford to fly overseas...our currency is outrageously weak,... we were just bewildered and shocked.... I mean, why would people want to hear and spread our stuff...I don’t know, I don’t want to sound ‘low profile’, but we always think that DOMESTIK DOKTRIN, especially our first EP (old material) is just another non-groundbreaking third world DIY hardcore band that manipulates its sound from the first world hardcore/punk bands with Bahasa Indonesia as its ammunition...nothing more....I don’t know.... However, we also do not want to downplay the role of 625 Productions in making the aforementioned benefit occurred. We owe this immensely to Max Ward. So the bottom line is...the EP has been a great tool for us to open many doors that we thought we could never open, were impossible to open.

**Do you have any other releases in the works?**

DoDo: All of our new material, approximately around 20 songs, were supposed to be recorded in the studio a year ago. However due to personal circumstances from each individual in the band that forced us to delay the whole thing. I’m preoccupied with writing my final thesis, work and the DIY collective. Kenji with his job, Memet with his DIY store and our new bass player, Andri busy with school and screenprinting jobs, and other personal situation, specifically financial situation that made us wait a little bit longer to record our new stuff. I just can’t wait to finish them in the studio, since I frankly believe that our new material will describe our musical and political identity the most. Hopefully! And for our new stuff its gonna be released under our friend’s



label in Singapore, Faisal, called *Homegrown*. I think 625 will also work together on this, like releasing its regular CD version, because the *Homegrown* one will press them on 3" CDs. And several tribute comps. And although it's still the word of mouth, I have an idea to do a split of DOMESTIK DOKTRIN material with our favorite local political hip-hop unit, HOMICIDE, on our friend's label in the U.S. (*Art of the Underground*). But we haven't had anything concrete about it though. We'll see...!

#### How difficult is it to record ?

DoDo: Not difficult at all if you have secure financial backup, which I think is the most common case for DIY bands in the world to have. However, here the bipolarization between a really top notch digital recording studio and an 8-track DAT recording is apparent. They are so few and far between. Either you save up a lot of cash too book one or two shifts or recording session at a fancy studio and do the mastering yourself somewhere else, which in many cases is a lot cheaper, or do it at a crappy analog semi-live recording studio for a relatively inexpensive cost. And the results are not that difficult to differentiate. For one shift of recording session (6-9 hours per shift depends on the studio policy) at a well known studio would cost from Rp.300.000 to Rp.500.000, but at crappy ones would cost Rp.150.000 to Rp.200.000. The biggest problem for DIY bands here is the lack of privately owned instruments or sound equipment. The majority of hardcore/punk bands here do not possess their own equipment. We go to studio for practice, and we rent equipment when we hold shows. Thus, whenever bands want to record their stuff, and initially they want to keep everything efficient by taking only one or two shifts of recording sessions, it turns out that they have to add two more shifts, because bands would make a lot of technical mistakes. It takes a while for us to adapt to studio equipment, or should I say just music equipment in general, since mostly we'd



**Ari and the bubbles used to promote a safe non-violent anti-machoistic moshpit.**

never even explore the sound or other outputs since we all just use practice studio equipment that we often feel embarrassed about due to our lack of musical instruments. But I guess that doesn't stop many Indonesian DIY bands from producing their own material in studio or releasing tapes!

#### Are there any zines in Indonesia ?

DoDo: Yes, zines are prevalent in Indonesian DIY hardcore/punk scenes, although the quantity of well-done zines is decreasing. But there's always new zines poppin' up from different regions in Indonesia, specifically in Java. I'm actually doing a thesis for my bachelor degree on Indonesian zines. "Zines as a form of Counter-hegemony against Dominant Culture", but I haven't finished writing it. Up until now, there are approximately more than two hundred zines published throughout Indonesia. However, a great number of them are pretty short-lived. Since of course this is a distinguishable characteristic of a zine itself that makes it different than a regular mainstream publication in Indonesia, among other traits: irregularity, non-periodical, and self-funded. I guess one of the reasons why most of them are pretty short-lived is that the authors are generally mobile and progressive. They don't want to do something over and over again, even though to a lot of readers, what they're doing is extremely empowering. Another obstacle would be funding. One zine that is remarkably outstanding in my opinion would be this zine called *Membakar Batas* ("Burning the Borders"). It's uniquely intense and informative. Its content is highly proportional since it has punk related stuff mixed with politics and socio-cultural discourses. Unfortunately, it only came out once, and the author is now publishing a monthly newsletter called *Lyssa Belum Tidur* ("Lyssa has not yet asleep") which is more personal and emotional, but still constructive. There was a zine called *Tigabelas* which was more like a significant source of punk information from all over the world, but *Tigabelas* saw its demise when its author moved out of town and no longer has time to work on it. Only *SetaraMata* consistently puts out their issues. Its content has a direction of going towards gender, sexuality, and lesbianism focused, but still in punk philosophical framework. *Lapuk* is a new promising zine coming out of the DIY collective here in Bandung. It has interviews with DIY bands, individuals, and discussions regarding politics, straight edge and commodification of the contemporary punk phenomenon in Bandung. And I'm sure, there will be a whole lot more coming up in the future. I'm not very pessimistic but not too optimistic also that Indonesia will have its periodical zines such as *Slug & Lettuce*, *HeartattaCk*, *Profane Existence*, *Maximum RNR*, and of course...*Equalizing Distort*. Someday. Who knows, cuz it would be very helpful!



**Domestik Doktrin playing live at Secret7 Indonesian tour at Unbar Basement, February 2005.**

#### Tell us about the community space that you have for shows and how that got started. And what do you use the space for ?

DoDo: Frankly, our collective do not own a community space nor a venue at this moment. We do have a meeting space (the stairs of Bandung city hall), but it's more like we are appropriating the space not utilizing it. That's actually our biggest dream at this moment. To have a collective house or a DIY community space that we can use for workshops, meeting, distro and more importantly a venue. We are tired of renting venues with outrageous lots of hassles. Working together in a place where everyone who shares the same vision and attitude towards DIY hardcore/punk can be a very conducive environment that supports us to be a self-sustaining community. We are struggling to obtain the funds to rent a house, a warehouse, a basement (although it's really rare to find an Indonesian house with a basement), or a garage. It's extremely difficult to squat a house in Indonesia, plus there aren't many abandoned buildings either cuz the city is densely populated. How are we gonna get the money to do it? Well, at every meeting we usually have this thing called "seribu...pertama" which equals to a saving system that technically works like this...everyone contributes a thousand rupiah (1 cent in US currency), however this system seems to be very lacking because we always need money for doing shows, and moreover now where we have international bands touring Indonesia. We need to find another way for fundraising. I have talked to several friends in Europe who are also involved in an anarchist DIY punk collective about the possibility of receiving financial aid from benefit shows and whatnot in Europe, or other ways, so we can have the funds to start a community space. And as a return, we will send them stuff from here every month as a payback for the money that we will receive. And they

seem to be very keen in doing this although they add that benefit shows sometimes do not function that much because there are too many benefit shows they become redundant. But hopefully we can figure something out, since our collective desperately needs a DIY community space. Hopefully, by this interview, if there's anyone or any collectives out there who want to help us in any ways we will be very privileged to coordinate with you. Help us get a community space in Bandung!

**Your drummer is a pretty awesome artist. His art appears on the DOMESTIC DOKTRIN website and on your releases. It is very Pushead inspired. Tell us about some of the record covers he is working on and some of the art he has done.**

DoDo: Yes, we are sincerely privileged to have Kenji in our collective/band. He's such a talented individual. He has a gift that most of us here wouldn't probably own. He never went to art school or anything related to graphic design. But what he does is truly remarkable. Initially his works were very Pushead inspired, however that was accidental. And that's also the reason why he began doing punk illustrations. We just had a demo that we recorded in the studio when we hadn't been together that long, and we're sort of like.... "I think it'd be swell to pass this on to kids, and they could just dub tape to tape and give it to whomever they want to" ...so we wanted to start distributing the demo amongst the DIY kids, but we also thought... "but maybe it'd be nice to put a little drawing on the cover and name the demo"....and later we decided to call it "Die on the first Diet" demo. And Kenji was like... "Oh I have an idea..." and he asked some people in the studio if they had a pencil and a marker....then...he started working with his magical gifted fingers....and...there it was...a picture of a middle-aged lady with a gas mask on and a thousand-fingered creature was just ripping her stomach trying to reach her face

and demolish her it's pretty brutal, but it's more like a metaphor on how media moguls here in Indonesia try to indocrinate women to transform their bodies into something that is superficially constructed as an ideal, which is one hundred percent artificial. And from that...he started to draw more and more. In the beginning he was merely making numerous illustrations for DOMESTIK DOKTRIN purposes, but as time went on a lot of people were asking if he could do artwork for them. Back then it was people from the local scenes, but now, people in the international DIY punk community have also asked him to produce artwork whether for their releases, zines, shirts, websites and stuff. I think currently he's working on doing a sleeve cover for HIT ME BACK / CINDER split EP, I OBJECT, SECRET 7 (Singapore) full length Indonesian tour EP, and several local bands + zines such as *Dirty Mouth*, my label's (*InkoherentDIYnutritionisT*) logo, and an international DIY punk solidarity for Aceh Tsunami victims benefit (shirt design and button)... His previous works can be checked out at a Swedish online fanzine called Attack! [www.attackfanzine.cjb.net](http://www.attackfanzine.cjb.net). They also put his profile on it. As for the Pushead influence, I observe that he has developed his own "colour" now, meaning that he's sort of found his own way to do artwork and reveal his characters thru them, not just sticking to one influence, because he's obviously inspired by many artists/illustrators beside Pushead, such as Pak Tino Sidin (an old-time Indonesian illustrator mostly work on children books), Todd McFarlane, Ernesto Torres, Michael Bukowski and many others, but Kenji always mentions that he's inspired by people who do stuff not for profit, but for community and passion. If there's anyone out there who wants to communicate with him, you can reach him at [hopele55romance@yahoo.com](mailto:hopele55romance@yahoo.com) and work together in the future ! He may not reply fast



**Kenji from Domestik Doktrin, on drums.**

because he doesn't have internet access. Most of us here go to "warnet". It's like internet cafe, and he works full time 6 days in a week, so he can only reply when he gets his day-off. But I'm sure he'll be really excited to make new friends!

**How has the recent tsunami effected things in your area ?**

DoDo: The tsunami has obviously left us in devastation, confusion, grief and distress. However, it doesn't stop us to help the best we can to provide people with everything they need. We may not have family members who were hit by the tsunami, but we mostly have friends effected by it. Like I have several friends in college, whose family were swept away. The province of West Java fortunately has granted them free tuition fee for their study, and hopefully they will not lose hope of their lives and have better opportunities in the future. The situation in Aceh is gradually recovering, although I still find many things that are unsettling politically. Aceh has been hit by numerous catastrophes, of course the tsunami being the major one, however previously Aceh was hit by preventable poverty. Aceh is extremely rich in natural resources. One of the world's biggest natural gas producers. It supplies much of the natural gas to South Korea and Japan, and yet ironically the revenues have gone to Exxon Mobil and the central government in Jakarta, especially during the Suharto's New Order regime, with nothing left for the poor of Aceh. As a result, malnutrition and undernourishment levels among children in Aceh are running as high as 40%. This unjust distribution of economic income and repression had caused the ongoing 30-year-old conflict between GAM (Aceh Freedom Movement) which is an armed rebel pro-independence group and the Indonesian military. The conflict itself is orchestrated by the military undoubtedly. They encourage the conflict. The Indonesian military occasionally sells weapons to the GAM. The military likes this war



**Domestik Doktrin playing live at Secret 7 Indonesian tour at Unbar Basement, February 2005.**





**The intro spoken word session before a Domestik Doktrin set. It's a ritual that they always do before playing the first song in order to stimulate discussion on an issue. They have engaged in a series of spoken words session at every shows entitled "Kritik terhadap Absurditas Masyarakat Indonesia", which translates to mean "Harsh Critics on the Absurdity of Indonesian Society".**

because, one, they can't be defeated militarily, and two, because it gives them a rationale for their political existence. The Indonesian military is one of the most repressive and corrupt in the world. In 1999, there was a demonstration in front of the Grand Mosque in Banda Aceh which drew anywhere from 400,000 to a million people. That's anywhere from 10 percent to a quarter of the entire Acehnese population of 4 million. The Acehnese want a free vote. They want a referendum which would give them the option of choosing independence from the central government and Indonesia. But how did the Indonesian military respond to this protest? By crushing the civilian political movement that was calling for the referendum – assassinations, disappearances, raping activists, and continuing with the massacres that had already dotted Aceh with mass graves before the tsunami created new mass graves. And now, while we are concentrating on the post-catastrophe relief program, and focusing on the casualties of tsunami in order to get them safe and secure from diseases carried out by dirty water and whatnot, the Indonesian military hamper disaster relief aid and further exploit the situation to prolong their repression on Acehnese political activists. They continue to attack villages. More than a dozen of villages in East Aceh and North Aceh, that are away from the coast. Even though General Susilo, the president of Indonesia, announced that they would be lifting the state of siege. He hasn't actually done it. The government did close to nothing. Of course this doesn't sound surprising from Indonesian recent government. When the tremor occurred followed by the gigantic tidal wave in the last week of December, the Susilo Bambang Yudhoyono administration instead of using hundreds of

military helicopters airlifting the food and medicine, instead of ordering all seaworthy vessels to the area of disaster, they urged the citizens to "scale down New Year's celebrations and pray instead." This is truly a depressing situation, for everybody who wanted to see Acehnese being liberated and free to decide their lives in the future. We in Java, as stated above, are doing the best we can to help them with everything. In the punk scene, there are numerous gigs held for the benefit of Aceh. Me and my friends are doing a benefit compilation CD and I have also been talking to some friends in a German DIY scene to make this solidarity project by producing buttons and shirts that say "International DIY Punks Supporting the Victims of Aceh". These shirts will be sold at shows and hopefully can raise a good amount of money for buying medical aids and books for people in Aceh. I have high hopes for this.

#### **How can people get in touch with you ?**

DoDo: At this moment we decided that correspondence will go directly to each member of DOMESTIK DOKTRIN. Because we initially had our e-mail address as a band, but it didn't work out because it was only one person who responded to it eventually, therefore getting in touch with us directly is more effective. You can reach me at [ernestokore55@bdg.centrin.net.id](mailto:ernestokore55@bdg.centrin.net.id). Our guitar player, Memet, can be reached at [pendekarkungfu@yahoo.com.sg](mailto:pendekarkungfu@yahoo.com.sg). He also runs a small DIY distro/store (Endless) that carries a lot of Indonesia/SEASIAN DIY hardcore/punk/grind/thrash stuff, mostly tapes at DIY prices. So get in touch with him if anybody out there wants to know a little bit more about Indonesian DIY hc/punk phenomenon. And our drummer,

Kenji, who is also the illustrator can be reached at [lovele55romance@yahoo.com](mailto:lovele55romance@yahoo.com). Our bass player, Andri, doesn't have an e-mail address, but he's gonna get one soon since he doesn't have a phone number either. As for our mailing address, we don't have a permanent one, because most of us move so much, from one 'kost' to another ('kost' is like a room that students here rent to live), but if you send us an e-mail, we will give you our mailing address of where we're living at that moment, like if you want to trade stuff or something. Write us or burn your punkrock records....!

#### **Are there any last words ?**

DoDo: I just want to say that although SE ASIAN HC/punk scenes' reputation has been tainted recently due to rapid rip offs done by people from here (Indonesia particularly) that evidently has caused an enormous amount of distrust from the international scenes, and eventually, to certain extent has established a stigma towards the people who are involved in the DIY scenes here. This is a depressing situation since I know those horrible people who do a lot of stuff that make people suffer a great loss, i.e. kids who are indulged in credit card fraud and steal records/shirts from DIY labels in the U.S. or Europe, and I or any other person who are opposed to this irresponsible activity have been advocating the eradication of this useless shit thru our work. For example, at every show, we always have a discussion about this topic, which is generated from one of the songs that we have that's exposing this issue. The song is called "Add to cart, secure checkout?". We have had an immense amount of hostility from kids who don't like the fact that we're criticizing their unproductive and careless behaviour just to accumulate stuff (records, shirts, merchandise, etc.) I don't have a problem with them stealing from major corporations and stuff, but stealing from your friends' distro is just irrefutably wrong. There are also some kids who talk about this issue in their zines or mailing list. So we just want to emphasize that not all people from Indonesia, or the SE/ASIA region are like this (irresponsible jerks!). There are still many who are actively involved in the genuine DIY scene who are willing to cooperate and support the international scenes. For example those who organize tour for different international bands

that are touring SEASIA or those who trade stuff with honesty. I hope that by sincere communication we can overcome misunderstanding and negative stereotypes, because that's what punk essentially is all about, right? Indeed, we want to greatly appreciate Stephe and EqualizingXDistor for giving us a chance to speak out in this interview.

Terima kasih banyak...(thank you very much!) and hopefully our scenes will be more connected in the future! More power to you! Sampai jumpa.....! "Telling the truth is always revolutionary....!" -Antonio Gramsci



# Reviews

Reviewers are: Craig Caron (CC), John McDonald(JM), Steph Perry (SP), and Chris Woodford

## Afterbirth / Filthpact "The Insanity of Humanity / A Product of the Daily Grind" ep

Here is a power violence pairing to square off in true gladiator fashion. AFTERBIRTH have some heaviness to them. There is an ominous bass sound similar to ANTI-SCHISM's material. And the band does this neat effect at the beginning of "Dead Hand of the Past" where they have multiple screaming going in. It is neat. The guitar sound is pretty incredible. But the drumming doesn't always keep tempo, so at times some of AFTERBIRTH's material falls out of place. Regardless their heart is in the right place raising suspicions on current administrations and genocide. FILTHPACT pick up where their demo recording left off. Great buzzsaw guitar white noise with attempts at blast beats that just fall short of the mark. Clocking in with five songs on their side the band get right to work laying into technology, work, credit systems, and the xenophobia associated with straight edge. The vocals harken back to CAPITALIST CASUALTIES. Great self-release with lots to think about. (Dave Rowlands / 19 Albury Place / Aberdeen, Scotland / AB11 6TQ / United Kingdom) – SP



## Ass End Offend "Character Assassins" CD

This is the latest from this four piece from Missoula. Part ECONOCHRIST, part ANTI-SCHISM, ASS END OFFEND muster all the fury of a prairie storm. Their material is moody and brooding with the ability to bash out a beat that would make BORN AGAINST proud. The later ANTI-SCHISM moodiness style can really be heard in a song like "Becoming Our Destruction". (Wantage USA / P.O. Box 8681 / Missoula, MT / 89807 / USA / www.wantageusa.com) – SP



## Bafabegiya "High Fives, Stage Dives" ep

BAFABEGIYA are a four piece from Reno that combine parts of early ECONOCHRIST in the throaty type of vocals with the scrappiness of CRUCIAL ATTACK. Given the amount of bike stickers, these guys are of the same mindset as R.A.M.B.O. promoting alternative means of transportation. That's a good thing because the oil is going to run out in ten years so you better get used to riding bikes, but that is another matter. This is a really good debut release and it is a self-release on top of how great it is. The vinyl is limited to 500 copies so act fast. (Spacemint Records / 5120 Idlebury Way / Reno, NV / 89523 / USA / www.spacemintreno.com) – SP



## Bullet Treatment "What More Do You Want ?" CD

Lightening fast early American inspired hardcore in the vein of MINOR THREAT, NEGATIVE APPROACH, and ASRTICLES OF FAITH. This is the follow up release to the split with SHELL SHOCK and BULLET TREATMENT keep up the shredding pace found on the ep. It reminds me a lot of bands like DEADFALL and TOTAL FURY in that this band has taken classic sound and spirit of hardcore and updated it with the hyperdrive energy that DS-13 were known for. And there is a CIRCLE JERKS cover to fill this out. (Basement Records / P.O. Box 511 / La Habra, CA / 90633-0511 / USA) - SP

## Bumbklaat "Corrosion" ep

This is some hepped up ARTIMUS PYLE styled hardcore with the heavy atmospheric sounding low harsh end strapped to a galloping hardcore pace. It is part early NEUROSIS, part FINAL CONFLICT, part VICTIMS. Devastatingly heavy and circle pit driving fast. Some of the songs are in Spanish. I expect to see these guys at Prank-fest or Havoc-fest or something righteous like that because they would fit in perfect with a heavy Swedish style hardcore crust brings melody into a heavy beat with something to say. (Despotic Records / P.O. Box 832 / Long Beach, CA / 90801 / USA / www.despotic-records.tk) - SP



## Burial Japanese Title 7"

4 songs of brilliant, rocking burning spirits inspired Japcore via Germany. Rolling

bass lines, solos and gruff vocals give this 2 thumbs up and a jab to the eye for good measure. The best German burning spirits HC band I have ever heard. I wish there was more information...like a contact address. A great 4 song 7" find it and buy it at your local distro or shop before it becomes an e-bay commodity. (Autodafe Records / Nils Vosgrone / Schmidtstrasse 54 / 44793 / Germany / vossisatgmx.net) - CC



## Clancy 6 / Vincent Price's Orphan Powered Death Machine split 7"

CLANCY 6 are a chaotic screamo band. You could draw parallels to mid/late-90's bands like REVERSAL OF MAN and HASSAN I SABBAH. The songs are super fast with lots of blast beats and screaming. The lyrics are pretty cryptic, sounds like something you might hear from a really stressed out pre-med student. VINCENT PRICE'S ORPHAN POWER DEATH MACHINE are one of those bands that you hope is just a joke band but deep down you know they're not. They'd fall under a loose category of screamo meets grind, sort of like LOVE LOST BUT NOT FORGOTTEN at times but then all of a sudden they'll break into these really "sassy" parts along the lines of something like BLACK CAT 13. They have 3 vocalists, one for super high screams, one for mid-rang screams, and one for super low growls. The songs are actually pretty hard to listen to. The lyrics are random nonsense. CLANCY 6 make this record worthwhile. This is the type of record you might want to sample before you buy. (McCarthyism / 7209 25th Ave. Hyattsville, MD / 20783-2752 / USA / http://www.mccarthyism.org) – CW

## Crossing Chaos "At The End" LP

I remember when I picked up their "From the Nearest Liquor Store in Hell" 7" and thinking to myself: "It's always good to see a younger crop of punks carrying the torch". Well that was at least 5 years ago and looking at the inserted photo collage of "At The End" makes me re-realize the horrors of excessive drinking as these once seemingly young, spirited, fresh-face yet, choleric punks become bloated and dismal looking and with that the raw anger has left them. The first song "Sprang Rosenbad" has a choppy piano piece in the middle not unlike what you'd hear in a STOOGES song. Musically, they are not your run-of-the-mill crusty DISCHARGE worship that you might assume as they exemplify their craft by playing more notes and bass fills. CROSSING CHAOS also love the shouted crowd choruses and they use them generously, which likely serves it's purpose live when they're trying to play their guitars while being pissed out of their heads. The song titles are mostly in English and haven't evolved at the same pace as the music over the course of their tenure. CROSSING CHAOS are still tackling the same vague topics as before: Corruption, police, nazis, drug abuse and you guessed it- Drinking. When the songs are as unmemorable as these tracks, the redundancy of these lyrics get old in a hurry. I think it's fine when a band covers a song by an older group that is of obvious influence, but to cover two of the same ilk just seems to serve as filler and when you're covering the likes of ANTI CIMEX or ASOCIAL, those songs should at least stand out on an otherwise disappointing release. (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmo / Sweden / www.putridfilth.com) - JM

## Deride "Japanese Title" LP

This is DERIDE's third release I believe. The first record was an ep entitled "F.T.L.E." and was released on Mangrove Records. Back then there was as sophisticated sounding in their GAUZE like approach to writing cataclysmic music that continually lurches forward. The second record was an ep on Kangaroo Records that blew the fuckin house down. Twisted early FUTURES sound meets early EXCLAIM is the way I hear it. Nothing has changed, nothing has slowed down with this full length on Mad at the World. Hyper-active adrenalin charged GAUZE core that is ready to turn the hardcore world on its ear the way that GAUZE and NK6 and many others do in the land of the rising sun. The only difference is that there is a slight improvement in production values and there are a hell of a lot more than four songs on here most of which run into each other like an outta control train wreck. Climb aboard for the ride of your life. )Mad at the world / P.O. Box 20227 / Tompkins Square Station / New York, NY / 10009 / USA / www.matwrecords.com) – SP



## Destruction's End "Prepare to Die!" LP

This is the second coming of the ACCUSED. I am not kidding. From the ghostly raspy vocals that emulate Blaine Cook to the chugging riffs that rip from a music sheet of Alex Maggot Brains repertoire to the themes about ghouls and zombies that pervaded the splatter





rock sensations .... DESTRUCTION's END have some serious ACCUSED worship going on. Even in the lyrics you can hear references to being "Buried Alive" on "Zombie Attack". DESTRUCTION's END were well schooled on the ACCUSED. And it is about time we saw some ACCUSED renaissance taking place. Songs like "Prepare to Die" and "Crossover Mayhem" seal the deal. And they even cover BEYOND POSSESSION song which for me clinches that DESTRUCTION's END got that scene. BEYOND POSSESSION were like a Candian version of the ACCUSED. Good choice gents. (Mike Fitzgerald's Records / 652 Evelyn Avenue / East Meadow, NY / 11554 / USA) - SP

#### Disfear "A Brutal Sight of War" 10"

This is the vinyl re-release of a CD that *Osmose* put out sometime ago and is from two different recording sessions. The first side was recorded in 1993 and starts off with the title track and is more guitar heavy and chronologically predates the "Soul Scars" and "Everyday Slaughter" LPs and carries the same sound while the flipside is their self released, debut 7" on *No Records* and was recorded in late '92 and is still available which is strange because it was supposedly (Unlikely) limited to 1000 copies. This recording is more raw and straddles more the bass side, but still doesn't shy away from the all important lead breaks, but here they're more grounded and to the point. Unlike side one, all five songs are sung in Swedish and the vocals are more raspy. Personally, I like the B side better and even though it's 13 years old, it still holds up and the sound hasn't been imitated so much as the DISCHARGE craze continues, thus carrying more personality. If you were first introduced to this band by way of "Misanthropic Generation", then you'll clearly hear how different this band once was. These tracks along with their native cohorts DISCHARGE seemed to have gotten lost in the ensuing aftermath of the "Dis" bands, yet they are largely responsible for where it is today. Hopefully with this release, they'll get some credit-that is, if they want it. (www.feralward.com) - JM

#### Eddie Haskell, The "Dumpster Divin" CD

This East Bay punk 'n' roll outfit sound similar to HENRY FIAT's OPEN SORE fronted by Mike Hillis of PORCELAIN FOREHEAD. That is to say that the singer is enthusiastic and plays with high pitching inflections. Not falsettos...inflections. Think Nick Cash of 999. In fact, that might be more accurate. Team up Nick Cash with one of the *Rip Off* bands and the EDDIES HASKELS is what you get. Good driving high energy rock 'n' roll deeply immersed in a punk tradition. Then you get songs like "London Girls" that sound like something off the "Never Mind the Bollocks". It has the Steve Jones doing SMALL FACES guitar sound and the singer sounds like Johnny Rotten in that song. Anyway a good solid punk tradition is heard throughout this disk. (Speedway Music / 108 Paseo De San Antonio / San Jose, CA / 95113 / USA) - SP

#### Fallen World Demo

Very CURSED influenced, FALLEN WORLD borrow from many worlds of hardcore to bring a hybrid style that testifies to their knowledge of punk in its many facets. Some times they play very layered evil sounding metallic punk as played in Sweden in that kang style and within the same song they will bury their heads and crank up the speed to blurring proportions. It is very much the hybrid style that the CURSED are known to play but with some of the grind that bands like the Japanese SWARRRM have come to embrace. The band finishes with a NIRVANA cover but not before playing it at hyper speeds that NIRVANA were never able to reach. (Fallen World / e-mail: fallen\_world@newdisorder.com) - SP



#### Framtid "Under the Ashes" CD

FRAMTID, the Japanese band that wants to be Swedish self-releases a couple of previously released records that have become extremely difficult to find. I remember hearing about the "Under the Ashes" 12" a year ago when it first came out but it seemed to vanish as quickly as it appeared. I was dying to hear it back then and am extremely grateful to the band for making this available. However the band had the forethought to include an earlier 8 song ep that they recorded 3 years earlier. What you get here is noisy as fuck Swedish influenced DISCHARGE, but without the repetition. The distorted guitar sound, the galloping drums, the pulverizing bass lines, the throaty vocals make for some flawless Swede-core. FRAMTID combine the grittiness of MOB 47 with the production of UNCURBED, and the perfectionism of the Japanese. (Framtid / 1-28-3A, Shikitsu-Nishi-2 / Naniwa-ku, Osaka-City / 556-0015 / Japan) - SP



#### Hated Principles "MTA" ep

A self-released ep limited to 230 copies. Three of the four songs sound like the rippin' thrash that RKL started out releasing. Great to see someone returning to this sound. It reminds me of the "Keep Laughin" era RKL. Some slight crossover riffing, mostly straight forward hardcore sounding with some good critical lyrics that are not by the numbers. The track "Cops from Hell" could have been released on that Great "Copulation" comp had it been released 25 years earlier and totally sounds like the incredible WHITE FLAG track from that comp. The opener on the B-Side, "Blind Faith" sounds like a RAMONES outtake. But the title track returns to the similar rippin thrash that the mid-80's spawned, however with a slight SHUDDER TO THINK meets the FREEZE influence. I also want to take a second to comment on the thoughtful packaging as the band use a translucent onion skin like paper for the cover that has a silkscreened quality. It demonstrates a lot of care to make this release special. It is really fuckin' good. (Gothic Gospel Records / 3452 Cattaraugus Avenue / Culver City, CA / 90232 / USA / e-mail: kseki@webtv.net) - SP



#### Hellshock/Effigy Split 10"

I love this series of splits that *Wicked Witch* puts out. It pairs two bands that come from different countries and makes it out to be both a unified and combative theme. The cover illustration is a little ambiguous, but it looks as though the Road Warrior character is punching the spiky haired punk in the arm, but it looks as though it's in good fun. Drinking will do that to you. I just wish they were more accessible and more frequently done. From the U.S. HELLSHOCK blast out 3 new apocalyptic gloomy epics with the addition of a cover of POISON IDEA's "Lifestyles". I was a little skeptical about how they would fare, but surprisingly, they pull it out of their ammo and the heavy bass gives it the identity of one of their own. The other tracks pretty much picks up where their other releases have left off. So grab them too! HELLSHOCK are easily one of the best bands to come out of Portland (or the entire country for that matter) in the last few years as they reintroduce a brand of late 80's/early 90's metallic crustcore that for the most part never really caught on over on this side of the Atlantic, but it's large in Japan, which is where EFFIGY reside. EFFIGY's style is heavier and more metal fused then the flipside and have blown-out, distorted vocals. But here, they're not too overpowering, which can be the case at times. The first two numbers: "Choice of Darkness" and "The Day the Devil Reigned" certainly have potent moments, but just seem to 'chug' along without going anywhere, so I don't think they stack up as well as the final track; "Dictator" which originally appeared on their "Evil Fragments" 12", and I feel is the best thing EFFIGY has done thus far. It is rare that an American band outshines one from Japan. But having said that, I still like this 10" alot and it is definitely worth scouring the globe for. But it's out of print, so act fast!!! (Wicked Witch / P.O. Box 3835 / 1001 Ad Amsterdam / The Netherlands) - JM

#### Homosexuals, the "Astral Glamour" Triple CD

The HOMOSEXUALS embody aspects of every famous punk and new wave band from the origins of the subcultures inception. At least that is the way I feel after having listening to this monster of a collection. I can't get over how I hear something new every 30 seconds. But if I was to sum up the HOMOSEXUALS it would be like listening to the TOY DOLLS if they were immersed in the art punk side of New Wave's development during the first wave of punk. I say the TOY DOLLS comparison for two reasons. Firstly, one of the singers from the HOMOSEXUALS sounds like the helium charged singer from the TOY DOLLS. Each of the band members from the HOMOSEXUALS takes on singing duties so the comparison isn't always evident. But my second argument is about song structure. The HOMOSEXUALS seemed to have songs made up of interesting little parts. I remember hearing a TOY DOLLS record with a song interrupted by a vacuum. The HOMOSEXUALS spare no expense at throwing in a little part that doesn't repeat be it a guitar part or a set of chimes or a horn arrangement or whatever. Now to say that the HOMOSEXUALS were mining the best parts of the new wave scene is pretty inaccurate because they were in that scene as it was being developed. The HOMOSEXUALS were extremely talented musicians that came up with all sorts of sounds that later became associated with bands from that era who sold their souls to the industry. The HOMOSEXUALS seem to embody the subtleties of Bowie with the acoustics of XTC; They develop the percussive guitar slashing of GANG OF FOUR with the harmonies of the CURE or ECHO AND THE BUNNYMEN; they use echo chamber effects heard on SLITS, PiL and BASEMENT 5 recordings. They use funky jazz minimalism found on JOY DIVISION, the BIG BOYS, the TUBES, and even TODD RUNDGREN's stuff. Punk gave the HOMOSEXUALS a musical territory in which to discover their various musical explorations,



something that the prog rock scene previous to it, could not contain. This is a band that could do it all ... and they did. And on their own terms. They obviously had the talent to make it, but retained the ethics of doing the releases themselves. See their manifesto on the inside cover of the 36 page booklet that outlines the HOMOSEXUALS history. This collection gathers all the elusive and obscure releases of this band that was so defiantly DIY and it packages it up on this easy format covering the life of an overly stupidly talented band. You should thank *Morphius* for this undertaking. (Morphius Records / P.O. Box 13474/ Baltimore, MD / 21203 / USA) - SP

#### Human Order / Shackles Await 10"

HUMAN ORDER open this 10" with the ferocious sound of tuned down crust and female/male vocals. No frills crust this is dark, brooding and draws blood. The female vocals caught my ear and made an impact to look for future releases. SHACKLES AWAIT play a similar dark, brooding crust but there was a more urgent, manic feel to their music. Somehow somewhere there are hints of melody cascading into the dark passages. This is a good release that could have been a solid contender if the bands and label spent sometime on the packaging. The lyric sheet is hard to read. The packaging is sterile and the silkscreened cover does little to attract attention when thrown in the midst of a D.I.Y. Distro. Worth seeking out. (Barrage of Salt / P.O. Box 18001 / Seattle, WA / 98118 / USA / [www.barrageofsalt.com](http://www.barrageofsalt.com)) - CC

#### Icarus Line, The "kill cupid with a nail file" 7"

THE ICARUS LINE are a mid-90's style emo band not unlike bands such as CURRENT and INDIAN SUMMER. This 1 song, 1 sided, 7" is pretty rocking; harsh yells, dirty guitars, and pretty some catchy, dancy riffs. Around the middle of the song they drop the tempo a bit and add some singing which adds some much needed dynamics. The layout for this is quite nice, pressed on clear vinyl with the blank side silk-screened. It's a nice effect. The only thing missing in this release is a lyric/band contact sheet. I guess that's the price we pay when they're more concerned with how the record looks than what the record says. Doesn't seem very punk rock to me... (Buddyhead Records / <http://www.buddyhead.com>) - CW



#### Insult "I Wanna Be a Burn Victim" CD

At first I thought this was going to be an INFEST clone, which would have been great unto itself.... however INSULT come off playing some pretty ripping early American sounding hardcore in the same vein as OUT COLD or VOORHEES. The singer sounds very much like LEFT FOR DEAD era Chris Colohan. And they wear their influences on their sleeve covering the CIRCLE JERKS and VOID. (Know Records / P.O. Box 90579 / Long Beach, CA / 90809 / USA / [www.knowrecords.com](http://www.knowrecords.com)) - SP



#### Intent "Double Double" CD

INTENT, from Southampton, are very much like GO! Incarnate. They play a fast zippy straight forward style of hardcore that is slightly edge inspired. The singer has that flat sounding style of screaming that remind one of Mikey Bullshit. Hell they even have a song called "Go". And their lyrics are critical of things like nationalism ("Patriotic"), advocating inclusion in the pit, and identifying "Socialisation" as a form of control. INTENT have a lot in common with the New York Straight Edge band and that's okay with me. (Suspect Device / P.O. Box 295 / Southampton / SO17 1LW / UK / [www.suspectdevicehq.co.uk](http://www.suspectdevicehq.co.uk)) - SP

#### In Time "This City has brought me down" 7"

IN TIME deliver 7 songs of straight up danceable hardcore. Similar to local bands such as THE KILL DECIBEL and HANDSxDOWN. IN TIME don't really bring anything new into the style, but they seem pretty content with that fact. Sounds like they're more interested in having fun and playing music than following this or that "flavour of the day"-core. Got to have respect for that. The lyrics read like anthems of teenage angst. Their website says they play "politically and socially conscious hardcore" but aside from the song title "Forward Thinking, Forward Concern" I don't really hear it. The songs seem to be about "scene" politics and personal struggle. Maybe some lyrically explanations would have helped to illuminate the political and social aspects. (<http://intime.notion.ca> / [intime@notion.ca](mailto:intime@notion.ca)) - CW



#### Martyrdod / Sunday Morning Einsteins "We Walk the Line" ep

Props are definitely in order for Andy/Instigate for putting out a streak of good

records this last year. Go get the SKITKIDS 12" and the KONTROVERS / MASS SEPARATION split 7" (I was not paid to say that). This is a great pairing because these are two bands that don't sound at all like one another and would likely play on the same billing despite how increasingly fragmented and splintered the world of Punk/Hardcore has become. (Or is that just Toronto?) MARTYRDOD are the heavier of the two playing with drop tuned ferocity and lots of accentuated sour notes particularly throughout the chorus. The vocals are like a distant shriek, but at the same time, not lost in the mix. They also have "booty breakdowns" that bring locals BASTARDIZER to mind. *Havoc Records* will be releasing a full length and if it's anything like these two tracks or their first LP, then I suggest grabbing it or forever- be lame. The flipside is Swedish pranksters, SUNDAY MORNING EINSTEINS who continue to poke fun at their scene at the expense of their favourite whipping post ANTI CIMEK with the song "Scandinavian Yawn-maker". This band features the personnel of the much overlooked SVART SNO / UR FUNKTION. The guitar sound is distinctly comparable to those past bands, but SME play a more fun, less technically crafted catchy style with lots of memorable, yet slightly melodic riffs and the lyrics are of humorous commentary pronounced in two languages. So it makes me wonder if they're taking jabs at English speaking folks like me as well. You'll be flipping this black disc over and over again because before you know it, it's all over. The record is entitled "We Walk the Line" with further reference to Johnny Cash depicted on the back, but the theme is somehow lost. My interpretation is: If you don't like either of these bands, then I share the "Man in Black's" sentiments that he so clearly illustrates here. (Instigate / Andy Sahlstrom / Tomegapsgatan 2 / 223 50 Lund / Sweden / [www.instigaterecords.com](http://www.instigaterecords.com))



#### Misfits "L.A. Woman" CD

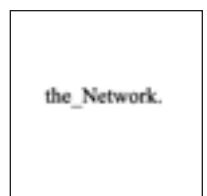
Yeah I know your thinking who needs another MISFITS boot. Well to answer your question, I am all for it on the condition that it is listenable and nicely packaged. This CD does both. Two solid sounding live recordings, from their 1982 California tour. The first show starts off a bit rough but is sounding real fine by the time they hit song two or three. 2 complete sets, 35 songs, all the hits. Sure as hell money worth spending. Support the bootleggers and fuck these bastards. You are better off buying this than paying an obscene amount of money to see Danzig and Doyle fuck with a bunch of hits in an overpriced shit hole. (Hollywood Fiend Club / 138 Hollywood Blvd / Hollywood, CA / 90026 / USA) - CC

#### Nasum "Industrislaven" 12"

This incidentally came out around the same time as their newest release, "Shift" and I'm glad I didn't review this earlier because I would've made some slanted comments against this as I was really wound up in their latest effort and do prefer it to INDUSTRISLAVEN. But that isn't fair because NASUM are one of the very few bands in the genre of grind who venture into a new stratosphere of innovation without coming off as musically pretentious, but by instilling their own trade mark of style with profusive execution which is why they are regarded as one of the leaders in this world of blast beats. This was originally released in 1995 and it's interesting to see how this band morphed into what they have become now. On "Industrislaven", they play a more primordial, bass heavy brand of grindcore akin to early NAPALM DEATH with some of the guttural chaos on the first CARCASS LP and those are two very good qualities which somehow seem lacking these days. The line-up here is slightly varied because the current drummer, Anders is playing guitar and the drummer here is doing most of the vocals which are much deeper then they are now. Musically, it's slower and no where near as developed as they are today as they tear through 18 songs in less minutes which makes me wonder why this isn't a 45rpm because it would sound that much better. I was a little irked about the laziness of no insert. But if you want one, you can contact the band. Somehow, I don't think your reply will be an immediate one. Goodbye Mieszko - he will be missed. (Yellow Dog / P.O. Box 550208 / 10372 / Berlin / Germany / [www.yellowdog.de](http://www.yellowdog.de)) - JM

#### The\_Network - s/t 7"

THE\_NETWORK play a version of what you might call "death-grind". Sometimes metal, sometimes hardcore. Distorted screams over blast beats and tremolo picking and low growls over mosh-metal breakdowns: pretty straightforward. They lyrics are pretty sub-par: songs about death and lost love, with the exception of the song "cover your face" which seems to explore the politics of youth. I could see this band doing well on *relapse records*. The recording quality on this 5 song 7 inch is excellent: it was recorded at dead air studios, one of my all time favorites. If you're into *relapse* grind or





local bands like NUMBERS, REVOLT! then you'll probably really dig this record. (Out of Limits / P.O. Box 765 / Farmington, ME / 04938 / USA / <http://www.outoflimits.com>) – CW

#### Neurotic Swingers “French Fries, Guillotine, & Love” CD

A collection of tunes from their two LPs released, I think, to coincide with last year's US tour (that saw them play in Toronto to like 20 people – go to more shows!). The better songs are from their “Art Rats” LP that came out in 2003. The band is definitely getting better. And also, what the eff kind of history does France have for punk anyway? It's been 30 years since the DOGS and TROIS MINUTES. Given that fact, I'd say the SWINGERS are doin' good. Another few years of this kind of punk rock and France might start producing some classics. Maybe. (Dead Beat Records) – MR

#### Nine Curve “Discography” CD

I was just listening to a “Best of...” show for Canadian releases and the co-host Jian Ghomeshi correctly identified that the underlying current of music development is a fusion of styles to create new musics. This has been going on in hardcore for years now, whereas Jian is referring to the mainstream genres like r'n'b and folk music making what could be called “Urban Folk”, hardcore has been using the various styles and subgenres within hardcore and throwing them into a crock pot to cook up all kinds of genre bending concoctions. Japan's NINE CURVE are one of many examples of this. Using fastcore, which is a blend of early American hardcore and skate thrash, on it's own. Fastcore becomes NINE CURVES modus operandi to draw on other influences from the first crossover scene and the emo to make a crazy fusion of retro-fitted hardcore. Even with the word crossover, you sort of have to refer to this within a period because metal and hardcore have crossed over a few times since it's earliest inceptions of DRI and COC. I speak of that first period. NINE CURVE are a band that starts out with FOODCHAIN's sound and build onto that with some crunching crossover riff riding a la HOLIER THAN THOU and counter this heavy sound with sweeping emo layers a la SINCLAIR. This CD collects NINE CURVE's demos, eps, and a slew of comp tracks that would have been impossible to collect on one's own. This is appropriately labelled a crossover thrash chronicle. (Depression Records / Nishimidou Yotsutsuji 5 Hagiwaka / Ichinomiya Aichi 491-0365 / Japan) – SP



#### No Denial “Crossing Beyond Illusions Currents” CD

NO DENIAL play more edge like material with a fondness for a later 80's New York sound. Largely their material is heavier in the breakdown realm with nods to the CRO MAGS sound. In fact, throughout NO DENIAL's songs I hear myself reciting the lyrics to “World Peace”. In terms of CRO MAGS “Crossing Beyond Illusions Currents” would be somewhere between “Age of Quarrel” and “Best Wishes”. The music does use some hardcore tidbits but when it settles in it is all about syncopated mosh-core. At times, I hear an “I Against I” era BAD BRAINS in the stuttered ragga rock of songs like “Ties of Affection”. And there is an air of religion meets apocalypse with titles like “Tragedy of Life” and “Desperate Times” If I was to sum NO DENIAL up they would be a blend of BAD BRAINS and the CRO MAGS, but not necessarily these bands at their best ...or worst periods. (Crucial Response / Kaiserfeld 98 / 46047 Uberhausen / Germany / [www.crucialresponse.com](http://www.crucialresponse.com)) – SP



#### Ramones – last four studio albums reissued by Captain Oi

Alright, before we get into each album there are a few areas in which all these discs are similar so rather than repeat myself in each review... Admittedly, by 1989 the RAMONES were a band in decline. As we now know, inside tensions within the group coupled with the lack of chart success would soon lead to their demise. The packaging is similar to the *Rhino* reissues of the *Sire* years with liner notes by Monte Melnick, photographs, and album & single sleeve artwork. My only complaint is the liner notes seem cut and pasted from one source (possibly Monte's book “On the Road with the Ramones”) so if you buy all four discs you get a severe case of deja-vu. These four records do not compare nicely to the band's classic material; however, individually they are fairly strong records that at the very least deserve a listen or two. You might be surprised.



#### “Brain Drain” – 1989

“Brain Drain” was their last for long-time label *Sire* and was also the last to feature Dee Dee as a playing member of the band (he would continue to contribute as a songwriter). While there are some definite stinkers

on here, you do get “I Believe In Miracles”, “Pet Cemetary”, and “Merry Christmas (I Don't Wanna Fight Tonight)” which are all some of my favourite tracks. They also cover one-time Gong Show host Chuck Barris' “Palisades Park” which despite its aggression is a suitable revisiting of themes previously explored in “Oh Oh I Love Her So”.

#### “Mondo Bizarro” – 1992

Lots of changes for the brothers Ramone. Mondo finds them with a new label: *Radioactivea*, a new bassist, and newer, crappier cover art. While some find that the addition of the youthful C.J. gave new life to the band, it's hard for me to find a song that really sticks out for me on here. Maybe I'm missing something...

#### “Acid Eaters” – 1993

You knew things were coming to an end when this covers album came out. However, I have to give 'em credit for their choice of material. “Acid Eaters” consists solely of 60s psych/garage covers. Highlights include: Love's “7+7 Is”, Dylan's “My Back Pages”, and the Troggs' “I Can't Control Myself”. Surprisingly, the Beach Boys songs are the least impressive. While not their best, it's certainly a fun record.

#### “Adios Amigos” – 1995

Proof that at this point in their career, the RAMONES were a touring band. I remember when this record came out; I saw the cover and thought “No way am I buying THAT!” Hearing the songs doesn't exactly change my mind either. Their cover of Tom Waits' “I Don't Wanna Grow Up” is a lot of fun. And “She Talks to Rainbows” is a nice Joey kinda song. Other than that, the band's swan song doesn't have much to offer.

#### Reatards “Bedroom Disasters” LP/CD

Holy fuck! How come nobody told me about this band when they were around? Trashy, stupid, noisy, punk rock! Definitely doing an OBLIVIANS kinda thing and I hear a RIP OFFS thing in some songs, too. Excellent choice of covers include tunes by the RAMONES, NERVOUS EATERS, ANGRY SAMOANS, and FREESTONE. Ack! I hate finding out about bands that are dead and gone. Did somebody say they're gonna tour again? I can only hope... (Empty Records) – MR

#### Rejected Youth “No Police State Coalition” CDep

Okay these Gerrie street punks are supposed to sound like bands like the BUSINESS and the ANGELIC UPSTARTS and the title track sounds like an outtake from the 4-SKINS, but the other two songs on here sounds like “What We Want is Free” era ARTICLES OF FAITH. This polemic is only exacerbated by the live set tagged onto this CDep. That's okay by me because I love both bands, I just never thought of them co-existing in one sound. REJECTED YOUTH are another example of blurring hardcore styles and they do a great job of it. Simple ominous street punk combined with early mid-west hardcore thrash. (M.S.M. 1279 Records / P.O. Box 91 / 90576 Langenzen / Germany / [www.msm1279.com](http://www.msm1279.com)) – SP



#### Ruin “Ghosts of the Past” CD

Hot on the heels of records like KEGCHARGE and INEPSY comes this debut RUIN full length. RUIN features a slew of experienced vets who did time in DOOM, SCATHA, and DISAFFECT. The British D-Beat is significantly darker than their American counterparts and noticeably heavier and crisper sounding than their Swedish emissaries. Although England gave us mods and Brit pop they were also responsible for DISCHARGE and DOOM and RUIN follows in that latter fine tradition. This is more in the DOOM vein with a slight metal sludge sound that borrows from a style that might evolve if MOTORHEAD and SLAYER were to become one band ... that motorcharged INEPSY sound. And this session was recorded at the legendary 1 in 12 club in Bradford. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / [www.dance.ne.jp/~mcr](http://www.dance.ne.jp/~mcr)) – SP



#### Sham 69 “The Singles collection” CD

In the archivist spirit, Captain Oi has set to the task of telling SHAM 69's story

through their single releases. For a band like SHAM 69 they could be read from their singles and charting as many times as they did is telling unto itself. But how do you review a band that wrote "Borstal Breakout", one of the finest youth anthems of our time. I have to come clean about not being a SHAM 69 fan... not initially. You see I heard the 7 SECONDS version of "If the Kids are United" before the original and the original had always paled in comparison. But after listening to this collection and reading the band's partial history I am ready to re-consider. In listening to "Angels with Dirty Faces" you really hear a sound of punk that became the early U.K. oi beat. I hear ANGELIC UPSTARTS as SHAM 69's hardcore cousin, which is pretty obvious given the UPSTARTS probably coined their name from "Angels with Dirty Faces". And Mark Brennan credits "Hurry Up Harry" as an influence on the BUSINESS, which could be where "Harry May" came from. The similarities are uncanny. And "The Cockney Kids are Innocent" is one of those songs that embodies the working class ties to this subculture. The story behind this song and the successful campaign to release a local bank robber is totally interesting. "No Entry: is a song about how SHAM 69 were denied entry into North American on a US tour. Could this have been they cursory story to the CLASH's "I'm So Bored With the USA". And there is a great pistake of the



Beatles on here which endears me to this band even more. This leads to other nonsense like a hoe down in "Hersham Boys". I stand corrected.... SHAM 69 were one of the best of the first wave of punk bands, which went on to have a more influential impact on what punk became than say the SEX PISTOLS or the CLASH, which probably explains why they get credited as an influence all the time. Thank you *Captain Oi*. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / England / [www.captainoi.com](http://www.captainoi.com)) - SP

#### Stockyard Stoics "Resistance" CD

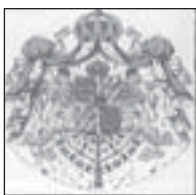
A streetpunk band from Eugene Oregon in the vein of RANCID. I don't mean that in a bad way though. When RANCID first came out, there was excitement about the band because they took the energy of OPERATION IVY and combined it with more of a punk sound like the CLASH. What you have in the STOCKYARD STOICS is that same petrie dish of the CLASH meets west coast hardcore circa 1991. There is a certain wreckless energy in the STOCKYARD STOICS material that hadn't been invented by the time the CLASH were recording. I guess that's why RANCID came about. All that East Bay energy built around the vibrancy of the orginations of the Gilman Street scene, but building importance around their punk roots. Having said that



## demo feature

**Svenskt Näringsliv** Demo – featured on the January 2nd program

SVENSKT NÄRINGS LIV are a 4-piece from Umea, Sweden playing a retro-style of punk inspired by bands like the REGULATIONS. Very '77 punk inspired with oi like vocals that sound like the singer from the ANGELIC UPSTARTS. (Ivan Hermansson / Spanngränd 41 / 906 28 Umeå / Sweden / e-mail: [ivanhermannsson@hotmail.com](mailto:ivanhermannsson@hotmail.com)) – SP



**The Bad Amps** Demo – featured on the January 30th program

This band is from Vancouver. They play jangly pop punk in the vein of CLOSET MONSTER, but without the overt political conviction to their lyrics. And maybe I shouldn't expect it as they do a cover of the OBLIVIANS. They probably just want to rock out. It's good for that, but only if you are into pop punk. It reminds me a lot of SCREECHING WEASEL. (Website: <http://thebadamps.cjb.net> / e-mail: [dylan\\_rysstad@hotmail.com](mailto:dylan_rysstad@hotmail.com), [shane\\_sharpe@hotmail.com](mailto:shane_sharpe@hotmail.com)) - SP

**Pisschrist** Demo – featured on the February 6th program

This band is a crust attack from down under – Distort Melbourne as they have pasted on the cover. It is noisy fucking crust in the vein of bands like GLOOM, so they borrow some influences from the Osaka crust scene. Some of the words look like they are in Indonesian, so it appears that there is more than meets the eye with this band. (P.O. Box 242 / 3070 Northcote / Victoria / Australia / e-mail: [dbeat\\_holocaust@yahoo.com](mailto:dbeat_holocaust@yahoo.com)) - SP



**Easies** Demo – featured on the February 13th program

The name EASIES may conjure thoughts of the next Japanese garage inspired hardcore sensation like the FASTS or the FUTURES, but the EASIES are a messy barrage of hardcore. They play fast Portland-core in the vein of HELLSHOCK or BACTERIA, but the production has the drums that rides this mess that sometimes sounds slow and sometimes sounds fast all at the same time. Take the feedback of CONFUSE and drive it through some Japanese fastcore meets Portland AMEBIX moody harshness and the EASIES is what you get. But it ain't easy..... (e-mail: [mustdie@c.vodafone.ne.jp](mailto:mustdie@c.vodafone.ne.jp)) - SP



**Mortal Combat** Demo – featured on the February 20th program

MORTAL COMBAT from Indonesia are like listening to like listening to

DESTRUX going at an arm wrestling match with early DRI. (e-mail: [violence\\_pop@hotmail.com](mailto:violence_pop@hotmail.com)) - SP

**No Dice** Demo 2004 – featured on the February 27th program

NO DICE are a new straight edge band from Minneapolis featuring the bassist of DAMAGE DEPOSIT on guitar. It's the straight forward meat and potatoes straight edge brought forward by bands like the REAL ENEMY. (3044 Pleasant Avenue S., #4 / Minneapolis, MN / 55408 / USA / e-mail: [nicattack@havocrex.com](mailto:nicattack@havocrex.com)) - SP

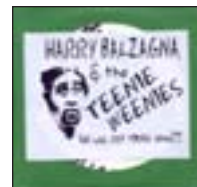
**Fired Up** Demo 2005 – featured on the March 6th program

FIRE UP are a 4-piece from Connecticut that play some pretty blazing go-core. They remind me of the same no no-nonsense hardcore that CUT THE SHIT were used to churning out. (162 S. Colony Road / Wallingford, CT / 06492 / USA / e-mail: [firedxup@yahoo.com](mailto:firedxup@yahoo.com)) - SP



**Harry Balzagna & the Teenie Weenies** "The Who Just Farted" Demo – featured on the March 20th program

HARRY BALZAGNA & THE TEENIE WEENIES are from Costa Mesa, California and appeared on the recent "California Thrash Demolition" compilation which included some new stuff. HARRY BALZAGNA & THE TEENIE WEENIES were included in the extra material from Southern California. One of the tracks from this demo appeared on the original SoCal comp. Anyway the band reminds me of a cross between PAGAN FAITH meets SPAZZ meets the VICTIMS FAMILY. They cover 7 SECONDS and the J GIELS BAND on this demo. (938 Capital Street / Costa Mesa, CA / 92627 / USA / e-mail: [harrybalzagna@hotmail.com](mailto:harrybalzagna@hotmail.com)) - SP



**Fallen World** Demo – featured on the March 27th program

Very CURSED influenced, FALLEN WORLD borrow from many worlds of hardcore to bring a hybrid style that testifies to their knowledge of punk in its many facets. Some times they play very layered evil sounding metallic punk as played in Sweden in that kang style and within the same song they will bury their heads and crank up the speed to blurring proportions. It is very much the hybrid style that the CURSED are known to play but with some of the grind that bands like the Japanese SWARRRM have come to embrace. The band finishes with a NIRVANA cover but not before playing it at hyper speeds that NIRVANA were ever able to reach. (e-mail: [fallen\\_world@newdisorder.com](mailto:fallen_world@newdisorder.com)) SP



*If you have a demo or hear of a demo that would be appropriate for the show, please forward it onto us hear at: CIUT 89.5-FM c/o Equalizing X Distort / 91 St. George Street / Toronto, ON / M5S 2E8 / e-mail: [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm).*



I want you to understand that the STOCKYARD STOICS are no RANCID knock off. On the contrary, they too haven't grasped the importance of embracing punk's origins from the CLASH to the RUTS to STIFF LITTLE FINGERS and they injected it with the energy of everything from GRIMPLE to the WEDNESDAY NIGHT HEROES. (M.S.M. 1279 Records / P.O. Box 91 / 90576 Langenzen / Germany / [www.msm1279.com](http://www.msm1279.com)) - SP

#### Strike First "Chant Down Babylon" CD

Heavy trodding raga-mosh rock that takes it's sweet time getting to the break away parts that give it any redeeming quality. STRIKE FIRST are very much like UNDERDOG but with the ability of accentuating the two extremes of that style which are groove and mosh-core. STRIKE FIRST can write a fist pounding groove, but it is less ragga influenced than what UNDERDOG wrote. And the hardcore is a little more fierce and meaner sounding. Hold the phone, the chorus in "Final Judgement" is "Only god can judge me? Is STRIKE FIRST of the god fearing sort? Do we need to read the CD title "Chant Down Babylon" more literally than an expression of solidarity with the rasta battlery? I am not 100% sure about their religious beliefs, but they seem to have some faith and hundreds of songs in the punk armoury calling out religion for the fraud institution that it is seems to suggest that these guys haven't been paying attention. (Crucial Response / Kaiserfeld 98 / 46047 Uberhausen / Germany / [www.crucialresponse.com](http://www.crucialresponse.com)) - SP



#### Threatener "the Fastening" ep

This is THREATENER second ep and this comes out of the gates ready to peel a few layers off your face if your not ready for it. Hyper-kinetic cataclysmic bolts of thrash attacks aimed for the audio jugular. And recorded at an ultra distorted volume that would compete with EXCLAIM. This is the kind of hardcore that you hyper ventilate to and hold on for dear life while listening. They take parts of high end rock n roll of Japanese bands like DERIDE and drive them into blast beat grind attacks of something like BRODY'S MILITIA and the pieces fall where they may. Technically I like this record much better than their first but from a production standpoint I prefer the first. I can live with the production it is just overmodulating too much. Small price to pay for good innovative hardcore (625 Productions / [www.625thrash.com](http://www.625thrash.com)) - SP



#### Under Attack demo

UNDER ATTACK are from Singapore and play a brand of fastcore that sounds like some of the early DISCARA material meets some of the mid period NO VIOLENCE. (Under Attack / Tampines 45 Block 498F / 04-414 Singapore 524498 / Singapore / e-mail: [underxattack@hotmail.com](mailto:underxattack@hotmail.com) / [www.myspace.com/underxattack](http://www.myspace.com/underxattack)) - SP

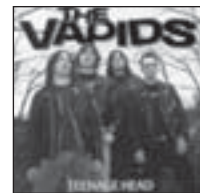
## zine review

#### Free Society #15

Wow, I was real excited when Stu came out to the WB2D show all the way from Sarnia. It was great to see him. I was even more excited when he gave me a copy of his new zine. This issue is a whopping 78 pages and a real nice read. Stu is a good writer and has anecdotes to share. If you are looking for cookie cutter reviews look elsewhere; this is not a zine written for those with ADHD. Stu is going to take the time to fill you in with the who, what and where's of a show...the group dynamics, the good the bad and the ugly...and he does it well. After spending an hour with his zine...I left feeling like I had just shared a couple of beers with Stu talking about what is important to him...which is much more than I can say after flipping through most other zines. No this isn't some emo zine...just a music zine with a passion for sharing. Included are some political pieces taken from the net, (I did skim over these) a smattering of record/CD and show reviews and a run down on places to go to when you are in Peterborough. The highlight of this issue was the interview with Rob and Stig from AMEBIX. Stu put a lot of effort into his zine though I think it may have been a bit Net heavy. Nonetheless, it is so nice to see zines that have been proof read. Hell if I could find a spelling error. (Stuart Morris / Box 538 / Bright's Grove, ON / N0N 1C0 / Canada) - CC

#### Vapids, The "Teenage Head" CD

So all you fuckers laugh when it is told that the Hammer is the birthplace of Canadian Punk. Hamilton is a goddamn, modern day Bethlehem. Anyways way back when Mary was spewing placenta on a pile of donkey shit a band of snot nosed, foul mouthed teenagers aptly named TEENAGE HEAD were creating a molotov cocktail of equal parts MOTT THE HOOPLE, MC5 and RAMONES. In 1978 they recorded their much acclaimed self titled L.P. This record has stood the test of time and remains a modern day classic. 25 years later THE VAPIDS pay homage to their roots (RAMONES, QUEERS, JABBERS) and recreate the magic of the first TEENAGE HEAD L.P. In true VAPID tribute the band re-interprets the songs and energy of the classic first TEENAGE HEAD LP; rather than produce a mundane cover for cover, note by bloody note Xerox copy of the L.P. THE VAPIDS pull it off making this LP a fun trip down memory lane where the songs sound familiar but are not quiet the same. Listening to this is kinda like taking too much cough medicine and watching the Simpsons in French. The story seems familiar but seems a bit different. Listening to this CD takes me back to Grade 8 and Mr. Brown giving Lana the Banana shit for wearing her "Give Me Some Teenage head" shirt in class. Buy this C.D and enjoy a trip down memory lane. Visit Jimmy at his swank new record store Reigning Sound / 272 - 2 King Street West / Hamilton, ON - CC



#### Vageenas, The "When Music Hurts" CD

Fun, upbeat, 100% spit beer in my eye punk rock from Germany. The women singer sings in English and reminds me of NINA HAGEN adding a unique charm to the bands upbeat pogo punk ala Jersey's drunk punks BLANKS 77. The band knows how to write a catchy, up beat punk song and cut the shit out by laying 14 songs in 40 minutes. The band reworks an EXPLOITED and a MISFITS songs to be their own. A fun release if you are looking for something with melody and a strong punk roots sound. If German punk rock is your thing keep your eyes open for this nice digipack release. (Plastic Bomb / Postfach 100205 / D-47002 Duisburg / Germany) - CC

#### Victims "...In Blood" CD

Yet another incredible Swede-beat release on *Havoc*. I gotta tell ya Felix knows how to pick his releases. VICTIMS deliver a flawless release from the sound to the fury to the lyrics to the attitude. VICTIMS are some pissed motherfuckers that express this in a multi-lateral approach. From apocalyptic expressions like "This is the End" to the biting buzzsaw distortion in their guitar sound through to the sulking POISON IDEA like scowls of venom spewing in their frontman, VICTIMS bring back the nihilism in punk. Anthems about helplessness, regret, frustration and loss of hope pervade this release. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA / [www.havocrex.com](http://www.havocrex.com)) - SP



#### Wasted "Heroes Amongst Thieves" CD

Who the fuck do WASTED think they are? DS-13 or something? This Finnish foursome keep cranking out the releases. However outside of i) writing great song, ii) being overly productive, and iii) being from Northern Europe WASTED have little to do with DS-13. Instead of 30 second thrash songs, WASTED build rhythmic punk anthems that fall somewhere between D4, LEATHERFACE, and the STIFF LITTLE FINGERS. The singer has the same raspy throaty approach to singing that sounds like he's been taking lessons from Frankie Stubbs. The songs sound like the catchy Minneapolis punk in the vein of RIVETHEAD, but the guitarist throws in chunky nuggets of guitar picking that resembles the RUTS or the first wave of melodic Irish punk bands like RUDI or SLF. These Finns have put together something unique and yet something that preserves the origins of the punk sound. (Boss Tuneage / P.O. Box 74 / Sandy / Bedfordshire / SG19 2WB / UK / [www.bosstuneage.com](http://www.bosstuneage.com) / Combat Rock Industry / Runeberginkatu 8 / 00100 Helsinki / Finland / [www.fireinsidemusic.com](http://www.fireinsidemusic.com)) - SP



#### Various Artists "Bandung Lautan Hardcore" CD

This is a CD comp of demos from four bands out of Indonesia. The first 36 tracks are by ANJINGTANAH. The first 21 tracks are from a split with a band called DENGAN. The production quality is good. And the band plays a revved up brand of fastcore. The next batch of tracks are from a demo. The quality is rougher



but of the same style. Next up is A FRIEND FOR LIFE. After that is DOMESTIK DOKTRIN's demo "Manufakturing Karma". I am a huge fan of DoDo as if you can;t tell from the lengthy interview found in this issue. This is DoDo's first recording that I heard.

#### Various Artists "Blasts from the Far East #1" CD

This is the first in a series of comps, the second of which came out as a split release with First Blood Family Records from Wisconsin. The first band to get this comp going is LEAD II NITRATE who are more of scream-o influenced in the vein of ENVY, however their second song in called "Paramount" is a rager that sounds like an ode to WARSQUAD or DESTRUCTION's END. Some rippin crossover to let you know where their roots are. LEAD II NITRATE are from Singapore and the songs on here sound like they are from different sessions. They reflect a diversity in playing ability. Next up is A.D.A. which I believe is short for AGGRESSIVE DOG ATTACK. They are from the Phillippines. They play a splatter grind that uses film samples and blinding blast beat driven grind to convey their messages. They overuse film samples to the point of killing the momentum to their music. Up next is OPUSAN BANGSAT from Indonesia with some ripping fastcore in the vein of DOMESTIK DOKTRIN, except they too exhibit a lot of styles. It is all anchored in fast hardcore and it is all very catchy. It is very political and has a focus an animal rights message. NYI BLORONG are from Malaysia and play emoviolence. Heavy on the layered moody parts, the vocals are sung through a distortion effect and there is lots of busy layered parts. (Life on the Edge Records / dnc\_collective@yahoo.com) – SP



## show listings

**WEDNESDAY APRIL 20th** @ the 360 - THE OPPRESSED, THE PROWLERS, THE CLASS ASSASSINS, THE FALLOUT

**WEDNESDAY APRIL 20th** @ the Cathedral - CASTAFERS TONE, DETTERENCE, SOCIETY INTERRUPTED, BENDECOS, UNDERAGE MOUTHFULS

**THURSDAY APRIL 21st** @ the Cathedral - 100 DEMONS, RISE OVER RUN, DONNYBROOK, URBAN BLIGHT

**FRIDAY APRIL 22nd** @ Ania's, 267 Queen Street - THE FIRST STEP, KEEP IT UP, IN TIME, CHOW DOWN

**FRIDAY APRIL 22nd** @ Sneaky Dee's - RANDOM KILLING, G-MEN, CONSTABLE BRENNAN, PANTY CHRIST

**FRIDAY APRIL 22nd** @ the Underground (Hamilton) - CURSED, CAREER SUICIDE, RUNNING FOR COVER (from Buffalo), DIRTY BLACK SUMMER

**SUNDAY APRIL 24th** @ Studio 3, 10:30pm - GOATHORN

**MONDAY APRIL 25th** @ the Docks - MOTORHEAD, C.O.C.

**TUESDAY APRIL 26th** @ Horseshoe - the UNDERTONES

**THURSDAY APRIL 28th** @ the Reverb - SNFU, CHIXDIGGIT, BELVEDERE

**FRIDAY APRIL 29th** @ Lee's Palace - Club V

**SUNDAY MAY 1st** @ Studio 3, 10:30pm - the LORRAINAS (from Hamilton)

**WEDNESDAY MAY 4th** @ Cathedral, 8:00PM, All Ages - THE VIBRATORS, GUTTERDEMONS, G-MEN, THE ANTICS

**THURSDAY MAY 5th** @ the Foundation (Barrie) - THE VIBRATORS, GUTTER DEMONS, POLIDICKS, G-MEN, THE METAL EDDIES, BUZZ DELUXE

**FRIDAY MAY 6th** @ the Underground (Hamilton) - THE VIBRATORS, GUTTERDEMONS, THE ANTICS

**SUNDAY MAY 8TH** @ Studio 3, CIUT, 5:00pm - FIGHTING CHANCE (from Baltimore)

**SUNDAY MAY 8TH** @ the Cathedral - WEDNESDAY NIGHT HEROES (from Edmonton), ACTION, THE BAYONETTES, BOULEVARD TRASH

**SUNDAY MAY 12th** @ Adrift Skate Park, 299 Augusta, All Ages, 7:00pm - I OBJECT, THE ENDLESS BLOCAKE, DISCUNT, CANCER BRATS, CONCRETE TANK

**SUNDAY MAY 15th** @ Studio 3, 10:30pm - PANTY CHRIST (from Hamilton)

**SUNDAY MAY 15th** @ Rancho Relaxo - THE SUNDAY SINNERS (Montreal), BOYFRIEND MATERIAL

**WEDNESDAY MAY 18th** @ Reigning Sound (Hamilton), 272 King Street West, All Ages - SEXHEAD

**THURSDAY MAY 19th** @ the Oasis, 294 College Street - THE FATALS (from France), BRUTAL KNIGHTS, THE BAYONETTES

**FRIDAY MAY 20th - MONDAY MAY 23rd** @ Spiderland (the new Property) - VAGINAL DISCHARGE, PUNCH DRUNK, BUNCH OF FUCKING GOOFS, THE BELLA BOMBS, TECHNOLOGICAL REGRESSION TORTURE CREW, THE FOUR-STROKES, CLOSED CASKET FUNERAL FROM WINDSOR, AB

IRATO, THE UNCIVILIZED, THE RUFFIANZ, THE NO NO'S

**FRIDAY MAY 27th** @ the Cathedral - AGAINST ME, ST. CATHARINES

**FRIDAY MAY 27th** @ the Underground (Hamilton), All Ages - AGNOSTIC FRONT, MARTYR AD

**SATURDAY MAY 28th** @ Ania's - HOLY SHIT (from Wisconsin), SAIGON DISTRESS SIGNAL

**SUNDAY MAY 29th** @ Fun Haus - AGNOSTIC FRONT, MARTYR AD, CHAMPION, FULL BLOWN CHAOS

**FRIDAY JUNE 3rd** @ Reigning Sound (Hamilton), 272 King Street West, All Ages - THE OBSERVERS (from Portland), CLOROX GIRLS (from Portland)

**FRIDAY JUNE 3rd** @ TBA - THE OBSERVERS (from Portland), CLOROX GIRLS (from Portland)

**FUCKED UP, CAREER SUICIDE, BRUTAL KNIGHTS, THE BAYONETTES**  
*Prank Fest*

**FRIDAY JUNE 3rd, 4th, and 5th** @ Emos, Austin, Texas - AVSKUM (First time in their 20 year history in US), SELFISH (from Finland), TRAGEDY, DEATHREAT (first show in a few years), HELLSHOCK, CUT-THROAT, BURY THE LIVING, THE LOST SOUNDS, CAUSTIC CHRIST, WORLD BURNS TO DEATH, SIGNAL LOST, CLOCK CLEANER, BUMBKLAAT, CHRONICLE A.D. (Savanah, GA ex ANTI-SCHISM / INITIAL STATE), B.S.A., KAJUN SS, COMPLETE CONTROL

**TUESDAY JUNE 14TH** @ TBA, Rochester - SELFISH, HELLSHOCK, NO FUCKER

**SUNDAY JUNE 19TH** @ Studio 3, CIUT - UNDERAGE MOUTHFULS

**FRIDAY JULY 8th** @ Auditorium de Verdun (Montreal) - THE ADICTS, CONFLICT, SUBHUMANS, ANTI NOWHERE-LEAGUE, M.D.C., CITIZEN FISH, THE DICKIES, COCKNEY REJECT, GENETIC CONTROL, DOA, BUNCH OF FUCKING GOOFS, THE RIPCORDER, THE TEMPLAR

**SATURDAY JULY 23rd** @ Sneaky Dee's - SUBMACHINE (from Pittsburgh), HOCKEY TEETH

**SUNDAY JULY 24th** @ Studio 3, 10:30pm - DECONDITIONED (from Seattle)

**MONDAY AUGUST 8TH** @ Studio 3, CIUT, 5:00pm - DISRESPECT (from Minneapolis)

*If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm).*

## rumour mill

BALLAST, from Montreal, have an LP coming out on Profane Existence. They are also setting up for a European tour \* WALK THE PLANK will be releasing something on *Deranged* in the near future. \* Feral Ward should have the new INEPSY LP out by the time this gets published. A SELFISH LP will be next followed by re-presses of the GORILLA ANGREG 7" and the CAREER SUICIDE 12". \* the new G-MEN CD will be released on March 26th. The CD is to be called "Up the Dose" and will be released by *October 32nd* \* Hot off the brand new CAREER SUICIDE "Signals" ep, *Slasher Records* has just released the new FUCKED UP ep entitled "Generation" \* *Deranged* is hard at work in their new west coast location with a planned releases of a BURIAL full length. Also on deck at the *Deranged* workshop includes the release of the second HAYMAKER demo entitled "Lost Tribe"; a BRUTAL KNIGHTS "No Fun" ep, a repress of the OBSERVERS ep, a repress of FUCKED UP's "Police" and a PLAN R release. Gord will also be releasing a bunch of new Toronto bands like a TERMINAL STATE 12", an URBAN BLIGHT ep and a BAYONETTES ep \* *Feral Ward* will be releasing the next full length for CAREER SUICIDE as the lads head off to Japan and then back to the States for an appearance at Chicago fest \* Jimmy Vapid has opened up Reigning Sound, Hamilton's best record store!! Tons of rarities have flown out the door in the first 2 months. Check it out when you are in the hammer. In-stores by bands GUNNAR HANSEN, BAYONETTES and rumour has it that RUNNING FOR COVER may be doing an intimate pre-gig appearance in April. \* VIVISICK and FUCK ON THE BEACH will be touring Indonesia in May/June \* COCKROACH have a new full length CD out called "Take Four" on *Kaz Re-Chords* ([www.kaz.don-roberto.sk](http://www.kaz.don-roberto.sk)) out of Slovakia \* The OPPRESSED have a new single out on *Insurgence Records* called "The Insurgence". This is to be following by a two CD discography which will contain the bands greatest stuff on the first disk "Skinhead Times: 1982-1988" and their covers on the second to be called "Won't Say Sorry: The Complete Cover Story" \* The STAGE BOTTLES will be touring North America in July \* With the loss of the Allston radio station, we also lost a great radio show, Sonic Overload, however Al Quint has resurrected the show as a webcast. Check it out at <http://sonicoverload.moocowrecords.com>. \* a new RYTMHAIRIO LP is ready to be released entitled "Satan is the Master" and is reported to sound like SLAYER meets RATTUS. You can order copies directly



from Otto Itkonen / Kulotie 1 B 63 / 01450 Vantaa / Finland \* SEE YOU IN HELL will have soon CD version of their LP released on *Too Circle Records* out of Tokyo and there are some vague plans to tour Japan in March 2006. As well there will be a SEE YOU IN HELL/MASS GENOCIDE PROCESS split EP being released by 15 different labels. A real collaborative effort. \* In the *Underground Operations* front they are 'signing' two new bands – BRAT ATTACK from Winnipeg and DEAD LETTER DEPT from here. There will be full length releases by both coming out. Meanwhile, *UO* is getting ready to release a benefit for OCAP by the time you read this. A 2 CD set of melodic political hardcore from around this area. Other news in the OU camp include a BOMBS OVER PROVIDENCE full length for May \* As reported on the Crimes Against Humanity site. WORDS THAT BURN from Sweden were n tour in North America. They picked up some hitch hikers that tried to car jack and kill them, but they wound up escaping by running their van into some parked cars. \* *Punks Before Profit\$* has just released a CD containing the first two years of I OBJECT's material. *Punks Before Profit\$* is also working on a volume 2 of the "Internationally Pist" comp. \* The new ACCUSED record will be self-released by the band and will be called "Oh Martha" and will feature the first ACCUSED ep re-recorded with some new material as well. It will be available at the beginning of May. Check for details at [www.splatterrock.com](http://www.splatterrock.com) \* *Feelin It Records* will be releasing all of the KEEP IT UP material onto a CD. Their Studio 3 session will get tagged on to the end of the release. \* Max informs me that INFECT broke up. \* *Underground Punk Support* has three new releases coming out : I a 7" by the SHINING, ii) an I SHOT CYRUS split with a new Dutch band called KRIEGSTANZ, who feature members of SEEIN RED, CATHODE, and BETERCORE, and iii) SICK TERROR / GRITOS DE ALERTA split ep. \* CHUCK NORRIS, out of Vancouver, are working on recording a 12" and a split ep which is great news. \* *Southkore Records* out of Chicago is releasing a new band called the PEDESTRIANS \* The G-MEN are in need of a drummer. Contact Mopa at [mopa@passport.ca](mailto:mopa@passport.ca). \* The next "Hibachi" comp is ready to come out and will feature bands like QUILL, UPSTAB, CHAINSAW and some up and comers from the land of the rising sun. \* TIT FUCK ME JESUS has finished recording their new CD "Pearl Rosary". The POLIDICKS and AND FOLLOWED HELL just finished recording. MURDERSQUAD T.O. will be recording for their side of a split 10" with DESPITE. And the 86ers and the 3TARDS are getting ready to go into the studio \* Vinny from HALF LIFE, is releasing some other old bands that he was in, namely a REAL ENEMY release from 1983 and WHITE WRECKAGE from 1984. \* *Six Weeks* has just put together a 7" comp called "Louder Than Hell" that pays tribute to the crossover spirit aloive and well in today's scene. The comp features a track from MUNICIPAL WASTE, the ACCUSED, HIRAX, VOETSEK, and TOXIC NARCOTIC. Six Weeks has also released the second STRIKER CD which is a band that features members of ROSVETT.

## film review

### The Ramen Days

A documentary about the current Bay Area scene that has started around a club called the Burnt Ramen. The club is the undertaking of John Baker of JOHN BAKER AND THE MALNOURISHED. John is an interesting character unto himself, who is originally from Woodstock, New York who moved to California to start up a recording studio and gig space. I have watched this film a half dozen times now and for someone who has only enough time to watch one film a week that is weeks of film viewing. The film is shot by Scotty Karate's girlfriend Melissa Elbirt, however some of the interviewing duties are also passed over to Ami Lawless of VOETSEK. Melissa captures all the excitement and enthusiasm of one of the longest standing and active scenes which is the Bay Area. *Ramen Days* is a current snapshot that features bands like BORN/DEAD and SFTU and SCURVY DOGS and DEADFALL and essentially is the video to the "Disturbing the Peace" comp. The bands and John Baker get ample speaking time to tell the story of the Burnt Ramen and, like a good documentarian, Melissa is able to capture some of the internal conflicts like gender disparity, as well as external conflicts like the cops hassling the kids. Although these issues are well tread territory, Melissa captures some of it on film, which is unique to a scene that is largely documented in audio formats after the fact. IN the spirit of "Decline of the Western Civilization", "the Ramen Days" captures Richmond's punk scene with much more diversity due to the wealth of footage and the number of interviews. There is great scene footage which includes bands like DESOLATION, BLOWN TO BITS, and CASE OF



EMERGENCY. I bet you Target video would have a field day with the amount of show footage left behind by the editing of the film. However, unlike "Another State of Mind" the film is much more active at pursuing opinion and thoughts on a range of issue. And like "Another State of Mind" where there is a sad ending with the club being shut down by the Fire Marshall, there is less of a depressing tone to the film. There is a lot of hope and optimism that comes through despite some of the participants realizations that the world is a shitty place. (Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / [www.sixweeksrecords.com](http://www.sixweeksrecords.com) / [AKautsch@aol.com](mailto:AKautsch@aol.com) / Website: [www.theramendays.com](http://www.theramendays.com)) - SP

## fundraising

### Fundraising Thank Yous

We owe some thanks yous to a lot of people who made last night happen. Thanks to Lindsey and the people at Adrift Skate Park for letting us do a show at their space. We want to thank Paul's Boutique for the loan of the equipment. We want to thank SAIGON DISTRESS SIGNAL for a great set hampered by an un-cooperative guitar strap. You still sounded great anyways Derek. We want to thank the BAYONETTES who were all decked out in new wave gear. I thought I was having a flashback to the 70's. We want to thank TERMINAL STATE for doing a set of covers. What a great idea. We want to thank the ENDLESS BLOCKADE for pummelling us into an agitative state. In the words of NAUSEA, "It was disturbing". And we want to thank CAREER SUICIDE for assembling an awesome line up and for practising beforehand and for playing "I Just Want Some Skank" at the end. We want to thank Tara Bursey for the incredible art design on the poster. We want to thank Sandy Miranda for baking cookies and then donating them to us so that we could make money for the station and then buying a stack of them afterwards. That was a super nice gesture and the cookies were a huge hit. We want to thank Mark for doing all the work from organizing the show, to lugging equipment to making a comp tape to help make the show memorable for us all. My favourite moment of the night was seeing the singer from MANIAC HIGH SENSE pull his orange shirt over his head and head blindfolded into the pit busting out a New York skank to "Jonzo's Leaking Radiation". But there was many great moments to the EXD benefit night like seeing a dear friend Anthony Reid for the first time in five years. We also had Josef from *Zurich Chainsaw Massacre*, all the way from Switzerland in attendance at the benefit show. Great to see him. We saw Steve Goof and Louanne Voskans and Dina Wendell and all kinds of scenesters for yesteryears out at the show. It was a blast and very memorable. Thank you to all in attendance, we hope you had a good time.

We would also like to thank all the listeners who pledged on the show. Some of you may know that Equalizing-X-Distort was red-lined for not making our donor quota over the last few drives. We really needed to make the quota this time around. We want to thank Imantz Krumins, Derek Silveira, Chris Woodford, Leah Girardo, Craig Hinshelwood, J.P. and Marc Baille, Louanne Voskans, Saira Chhibber (Hardcore Hotline), Dave Brown (Capitol Death), Paul Gagnon, Alan O'Connor (Who's Emma), Owen Gottschalk, Pierre-Luc Paquin (from Quebec City), James Lindsay, Ryan Schmeozer, Renee Sharpe (Discunt), Tim Doucette, and Betsy Carter. We are deeply indebted to you for helping us stay in the air.

J.P. had the great idea of coming up with making up a comp tape to mark the evening. Somehow Mark with the help of the bands and Matthew Carroll was able to pull together "Distort Tape, Volume 1". The tape features unreleased material by all the bands who played the benefit. For those who couldn't make it last night or didn't know about the comp, you can get a copy by making a pledge to CIUT. The donation is \$25.00 and you can send it to CIUT 89.5 FM c/o 91 St. George Street, Toronto, ON, M5S 2E8, Canada or you can go on line at [www.ciut.fm](http://www.ciut.fm). Make sure you specify that the donation is to go towards EXD totals and let them know that you want the tape. Any questions you can contact us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm).





